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Q. HORATII FLACCI

CARMINUM

LIBER II.

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LIBER II.

Edited with Notes

BY

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Q. HORATII FLACCI

CARMINUM

LIBER SECUNDUS.

CARMEN I.

Motum ex Metello consule civicum
bellique causas et vitia et modos
ludumque Fortunae gravesque
principum amicitias et arma
nondum expiatis uncta cruoribus,
periculosae plenum opus aleae,
tractas et incedis per ignes
suppositos cineri doloso.

paullum severae Musa tragoediae
desit theatris: mox ubi publicas
res ordinaris, grande munus
Cecropio repetes cothurno,

insigne maestis praesidium reis
et consulenti, Pollio, curiae,
cui laurus aeternos honores 15
Delmatico peperit triumpho.

iam nunc minaci murmure cornuum
perstringis aures, iam litui strepunt,
iam fulgor armorum fugaces
terret equos equitumque voltus. 20

audire magnos iam videor duces
non indecoro pulvere sordidos,
et cuncta terrarum subacta
praeter atrocem animum Catonis.

Iuno et deorum quisquis amicior 25
Afris inulta cesserat impotens
tellure victorum nepotes
rettulit inferias Iugurthae.

quis non Latino sanguine pinguior
campus sepulcris impia proelia 30
testatur auditumque Medis
Hesperiae sonitum ruinae?

qui gurges aut quae flumina lugubris
ignara belli? quod mare Dauniae
non decoloravere caedes? 35
quae caret ora cruore nostro?

sed ne relictis, Musa procax, iocis
Ceae retractes munera neniae:
mecum Dionaeo sub antro
quaere modos leviore plectro. 40

CARMEN II.

Nullus argento color est avaris
abdito terris, inimice lamnae
Crispe Salusti, nisi temperato
splendeat usu.

vivet extento Proculeius aevo, 5
notus in fratres animi paterni;
illum aget penna metuente solvi
fama superstes.

latius regnes avidum domando
spiritum, quam si Libyam remotis 10
Gadibus iungas et uterque Poenus
serviat uni.

crescit indulgens sibi dirus hydrops,
nec sitim pellit, nisi causa morbi
fugerit venis et aquosus albo 15
corpore languor.

redditum Cyri solio Phraaten
dissidens plebi numero beatorum
eximit Virtus populumque falsis
dedocet uti 20

vocibus, regnum et diadema tutum
deferens uni propriamque laurum,
quisquis ingentes oculo inretorto
spectat acervos.

CARMEN III.

Aequam memento rebus in arduis
servare mentem, non secus in bonis
ab insolenti temperatam
laetitia, moriture Delli,

seu maestus omni tempore vixeris, 5
seu te in remoto gramine per dies
festos reclinatum bearis
interiore nota Falerni.

quo pinus ingens albaque populus
umbram hospitalem consociare amant 10
ramis? quid obliquo laborat
lympha fugax trepidare rivo?

huc vina et unguenta et nimium breves
flores amoenae ferre iube rosae,
dum res et aetas et sororum 15
fila trium patiuntur atra.

cedes coëmptis saltibus et domo
villaque, flavus quam Tiberis lavit,
cedes et exstructis in altum
divitiis potietur heres. 20

divesne prisco natus ab Inacho,
nil interest, an pauper et infima
de gente sub divo moreris,
victima nil miserantis Orci.

omnes eodem cogimur, omnium 25
versatur urna serius ocius
sors exitura et nos in aeternum
exsilium impositura cumbae.

CARMEN IV.

Ne sit ancillae tibi amor pudori,
Xanthia Phoceu! Prius insolentem
serva Briseis niveo colore
movit Achillem;
movit Aiacem Telamone natum 5
forma captivae dominum Tecmessae;
arsit Atrides medio in triumpho
virgine rapta,
barbarae postquam cecidere turmae
Thessalo victore et ademptus Hector 10
tradidit fessis leviora tolli
Pergama Grais.
nescias an te generum beati
Phyllidis flavae decorent parentes:
regium certe genus et penates 15
maeret iniquos.
crede non illam tibi de scelesta
plebe dilectam, neque sic fidelem,
sic lucro aversam potuisse nasci
matre pudenda. 20

brachia et voltum teretesque suras
integer laudo; fuge suspicari,
cuius octavum trepidavit aetas
claudere lustrum.

CARMEN V.

Nondum subacta ferre iugum valet
cervice, nondum munia comparis
aequare nec tauri ruentis
in venerem tolerare pondus.
circa virentes est animus tuae 5
campos iuvencae, nunc fluviis gravem
solantis aestum, nunc in udo
ludere cum vitulis salicto
praegestientis. tolle cupidinem
immitis uvae: iam tibi lividos 10
distinguet autumnus racemos
purpureo varius colore.
iam te sequetur: currit enim ferox
aetas et illi, quos tibi dempserit,
apponet annos; iam proterva 15
fronte petet Lalage maritum,
dilecta, quantum non Pholoë fugax,
non Chloris albo sic umero nitens,
ut pura nocturno renidet
luna mari, Cnidiusve Gyges, 20

quem si puellarum insereres choro,
mire sagaces falleret hospites
discrimen obscurum solutis
crinibus ambiguoque voltu.

CARMEN VI.

Septimi, Gades aditure mecum et
Cantabrum indoctum iuga ferre nostra et
barbaras Syrtes, ubi Maura semper
aestuat unda,
Tibur Argeo positum colono 5
sit meae sedes utinam senectae,
sit modus lasso maris et viarum
militiaeque!
unde si Parcae prohibent iniquae,
dulce pellitis ovibus Galaesi 10
flumen et regnata petam Laconi
rura Phalantho.
ille terrarum mihi praeter omnes
angulus ridet, ubi non Hymetto
mella decedunt viridique certat 15
baca Venafro;
ver ubi longum tepidasque praebet
Iuppiter brumas, et amicus Aulon
fertili Baccho minimum Falernis
invidet uvis. 20

ille te mecum locus et beatae
postulant arces; ibi tu calentem
debita sparges lacrima favillam
vatis amici.

CARMEN VII.

O saepe mecum tempus in ultimum
deducte Bruto militiae duce,
quis te redonavit Quiritem
dis patriis Italoque caelo,
Pompei meorum prime sodalium, 5
cum quo morantem saepe diem mero
fregi coronatus nitentes
malobathro Syrio capillos?
tecum Philippos et celerem fugam
sensi relicta non bene parmula, 10
cum fracta virtus et minaces
turpe solum tetigere mento.
sed me per hostes Mercurius celer
denso paventem sustulit aëre;
te rursus in bellum resorbens 15
unda fretis tulit aestuosis.
ergo obligatam redde Iovi dapem
longaque fessum militia latus
depone sub lauru mea nec
parce cadis tibi destinatis. 20

oblivioso levia Massico
ciboria exple; funde capacibus
unguenta de conchis. quis udo
deproperare apio coronas
curatve myrto? quem Venus arbitrum 25
dicet bibendi? non ego sanius
bacchabor Edonis: recepto
dulce mihi furere est amico.

CARMEN VIII.

Ulla si iuris tibi peierati
poena, Barine, nocuisset unquam,
dente si nigro fieres vel uno
turpior ungui,
crederem. sed tu, simul obligasti 5
perfidum votis caput, enitescis
pulchrior multo iuvenumque prodis
publica cura.
expedit matris cineres opertos
fallere et toto taciturna noctis 10
signa cum caelo gelidaque divos
morte carentes.
ridet hoc, inquam, Venus ipsa, rident
simplices Nymphae, ferus et Cupido
semper ardentes acuens sagittas 15
cote cruenta.

addo, quod pubes tibi crescit omnis,
servitus crescit nova, nec priores
impiae tectum dominae relinquunt
saepe minati. 20

te suis matres metuunt iuvencis,
te senes parci miseraeque nuper
virgines nuptae, tua ne retardet
aura maritos.

CARMEN IX.

Non semper imbres nubibus hispidos
manant in agros aut mare Caspium
vexant inaequales procellae
usque, nec Armeniis in oris,

amice Valgi, stat glacies iners 5
menses per omnes aut Aquilonibus
querceta Gargani laborant
et foliis viduantur orni:

tu semper urges flebilibus modis
Mysten ademptum, nec tibi Vespero 10
surgente decedunt amores
nec rapidum fugiente Solem.

at non ter aevo functus amabilem
ploravit omnes Antilochum senex
annos, nec impubem parentes 15
Troïlon aut Phrygiae sorores

flevere semper. desine mollium
tandem querellarum, et potius nova
cantemus Augusti tropaea
Caesaris et rigidum Niphaten,
Medumque flumen gentibus additum
victis minores volvere vertices,
intraque praescriptum Gelonos
exiguis equitare campis.

CARMEN X.

Rectius vives, Licini, neque altum
semper urgendo neque, dum procellas
cautus horrescis, nimium premendo
litus iniquum.

auream quisquis mediocritatem
diligit, tutus caret obsoleti
sordibus tecti, caret invidenda
sobrius aula.

saepius ventis agitatur ingens
pinus et celsae graviore casu
decidunt turres feriuntque summos
fulgura montes.

sperat infestis, metuit secundis
alteram sortem bene praeparatum
pectus. informes hiemes reducit
Iuppiter, idem

summovet. non, si male nunc, et olim
sic erit: quondam cithara tacentem
suscitat musam neque semper arcum
tendit Apollo. 20
rebus angustis animosus atque
fortis appare; sapienter idem
contrahes vento nimium secundo
turgida vela.

CARMEN XI.

Quid bellicosus Cantaber et Scythes,
Hirpine Quinti, cogitet Hadria
divisus obiecto, remittas
quaerere nec trepides in usum
poscentis aevi pauca. fugit retro 5
levis iuventas et decor, arida
pellente lascivos amores
canitie facilemque somnum.
non semper idem floribus est honor
vernis neque uno Luna rubens nitet 10
voltu: quid aeternis minorem
consiliis animum fatigas?
cur non sub alta vel platano vel hac
pinu iacentes sic temere et rosa
canos odorati capillos, 15
dum licet, Assyriaque nardo

potamus uncti? dissipat Euius
curas edaces. quis puer ocius
restinguet ardentis Falerni
pocula praetereunte lympha? 20
quis devium scortum eliciet domo
Lyden? eburna, dic age, cum lyra
maturet in comptum Lacaenae
more comas religata nodum.

CARMEN XII.

Nolis longa ferae bella Numantiae
nec dirum Hannibalem nec Siculum mare
Poeno purpureum sanguine mollibus
aptari citharae modis,
nec saevos Lapithas et nimium mero 5
Hylaeum domitosque Herculea manu
telluris iuvenes, unde periculum
fulgens contremuit domus
Saturni veteris; tuque pedestribus
dices historiis proelia Caesaris, 10
Maecenas, melius ductaque per vias
regum colla minacium.
me dulces dominae Musa Licymniae
cantus, me voluit dicere lucidum
fulgentes oculos et bene mutuis 15
fidum pectus amoribus;

quam nec ferre pedem dedecuit choris
nec certare ioco nec dare brachia
ludentem nitidis virginibus sacro
Dianae celebris die. 20

num tu, quae tenuit dives Achaemenes,
aut pinguis Phrygiae Mygdonias opes
permutare velis crine Licymniae,
plenas aut Arabum domos?—:

dum flagrantia detorquet ad oscula 25
cervicem aut facili saevitia negat,
quae poscente magis gaudeat eripi,
interdum rapere occupet.

CARMEN XIII.

Ille et nefasto te posuit die,
quicunque primum, et sacrilega manu
produxit, arbos, in nepotum
perniciem opprobriumque pagi;

illum et parentis crediderim sui 5
fregisse cervicem et penetralia
sparsisse nocturno cruore
hospitis; ille venena Colcha

et quidquid usquam concipitur nefas
tractavit, agro qui statuit meo 10
te triste lignum, te caducum
in domini caput immerentis.

quid quisque vitet, nunquam homini satis
cautum est in horas: navita Bosporum
Poenus perhorrescit neque ultra 15
caeca timet aliunde fata,
miles sagittas et celerem fugam
Parthi, catenas Parthus et Italum
robur; sed improvisa leti
vis rapuit rapietque gentes. 20
quam paene furvae regna Proserpinae
et iudicantem vidimus Aeacum
sedesque discretas piorum et
Aeoliis fidibus querentem
Sappho puellis de popularibus, 25
et te sonantem plenius aureo,
Alcaee, plectro dura navis,
dura fugae mala, dura belli!
utrumque sacro digna silentio
mirantur umbrae dicere; sed magis 30
pugnas et exactos tyrannos
densum umeris bibit aure volgus.
quid mirum, ubi illis carminibus stupens
demitit atras belua centiceps
aures et intorti capillis 35
Eumenidum recreantur angues?
quin et Prometheus et Pelopis parens
dulci laborum decipitur sono;
nec curat Orion leones
aut timidos agitare lyncas. 40

CARMEN XIV.

Eheu fugaces, Postume, Postume,
labuntur anni nec pietas moram
rugis et instanti senectae
afferet indomitaeque morti,—
non, si trecenis, quotquot eunt dies, 5
amice, places illacrimabilem
Plutona tauris, qui ter amplum
Geryonen Tityonque tristi
compescit unda, scilicet omnibus,
quicunque terrae munere vescimur, 10
enaviganda, sive reges
sive inopes erimus coloni.
frustra cruento Marte carebimus
fractisque rauci fluctibus Hadriae,
frustra per autumnos nocentem 15
corporibus metuemus Austrum:
visendus ater flumine languido
Cocytos errans et Danai genus
infame damnatusque longi
Sisyphus Aeolides laboris. 20
linquenda tellus et domus et placens
uxor, neque harum, quas colis, arborum
te praeter invisas cupressos
ulla brevem dominum sequetur.

absumet heres Caecuba dignior 25
servata centum clavibus et mero
tinget pavimentum superbo,
pontificum potiore cenis.

CARMEN XV.

Iam pauca aratro iugera regiae
moles relinquent, undique latius
extenta visentur Lucrino
stagna lacu, platanusque caelebs
evincet ulmos; tum violaria et 5
myrtus et omnis copia narium
spargent olivetis odorem
fertilibus domino priori;
tum spissa ramis laurea fervidos
excludet ictus. non ita Romuli 10
praescriptum et intonsi Catonis
auspiciis veterumque norma.
privatus illis census erat brevis,
commune magnum: nulla decempedis
metata privatis opacam 15
porticus excipiebat Arcton,
nec fortuitum spernere caespitem
leges sinebant, oppida publico
sumptu iubentes et deorum
templa novo decorare saxo. 20

CARMEN XVI.

Otium divos rogat in patenti
prensus Aegaeo, simul atra nubes
condidit lunam neque certa fulgent
sidera nautis;

otium bello furiosa Thrace, 5
otium Medi pharetra decori,
Grosphe, non gemmis neque purpura venale neque auro.

non enim gazae neque consularis
summovet lictor miseros tumultus 10
mentis et curas laqueata circum
tecta volantes.

vivitur parvo bene, cui paternum
splendet in mensa tenui salinum,
nec leves somnos timor aut cupido 15
sordidus aufert.

quid brevi fortes iaculamur aevo
multa? quid terras alio calentes
sole mutamus? patriae quis exsul
se quoque fugit? 20

scandit aeratas vitiosa naves
cura nec turmas equitum relinquit,
ocior cervis et agente nimbos
ocior Euro.

laetus in praesens animus quod ultra est 25
oderit curare et amara lento
temperet risu; nihil est ab omni
parte beatum.

abstulit clarum cita mors Achillem,
longa Tithonum minuit senectus, 30
et mihi forsan, tibi quod negarit,
porriget hora.

te greges centum Siculaeque circum
mugiunt vaccae, tibi tollit hinnitum
apta quadrigis equa, te bis Afro 35
murice tinctae

vestiunt lanae: mihi parva rura et
spiritum Graiae tenuem Camenae
Parca non mendax dedit et malignum
spernere volgus. 40

CARMEN XVII.

Cur me querellis exanimas tuis?
nec dis amicum est nec mihi te prius
obire, Maecenas, mearum
grande decus columenque rerum.

ah te meae si partem animae rapit 5
maturior vis, quid moror altera,
nec carus aeque nec superstes
integer? ille dies utramque

ducet ruinam. non ego perfidum
dixi sacramentum: ibimus, ibimus, 10
utcunque praecedes, supremum
carpere iter comites parati.

me nec Chimaerae spiritus igneae
nec, si resurgat, centimanus Gyas
divellet unquam: sic potenti 15
Iustitiae placitumque Parcis.

seu Libra seu me Scorpios adspicit
formidolosus, pars violentior
natalis horae, seu tyrannus
Hesperiae Capricornus undae, 20

utrumque nostrum incredibili modo
consentit astrum. te Iovis impio
tutela Saturno refulgens
eripuit volucrisque fati

tardavit alas, cum populus frequens 25
laetum theatris ter crepuit sonum:
me truncus illapsus cerebro
sustulerat, nisi Faunus ictum

dextra levasset, Mercurialium
custos virorum. reddere victimas 30
aedemque votivam memento:
nos humilem feriemus agnam.

CARMEN XVIII.

Non ebur neque aureum
  mea renidet in domo lacunar,
non trabes Hymettiae
  premunt columnas ultima recisas
Africa, neque Attali 5
  ignotus heres regiam occupavi,
nec Laconicas mihi
  trahunt honestae purpuras clientae
at fides et ingeni
  benigna vena est, pauperemque dives 10
me petit; nihil supra
  deos lacesso nec potentem amicum
largiora flagito,
  satis beatus unicis Sabinis.
truditur dies die, 15
  novaeque pergunt interire lunae;
tu secanda marmora
  locas sub ipsum funus et sepulcri
immemor struis domos
  marisque Baiis obstrepentis urges 20
summovere litora,
  parum locuples continente ripa.
quid, quod usque proximos
  revellis agri terminos et ultra

limites clientium 25
salis avarus? pellitur paternos
in sinu ferens deos
et uxor et vir sordidosque natos.
nulla certior tamen
rapacis Orci fine destinata 30
aula divitem manet
herum. quid ultra tendis? aequa tellus
pauperi recluditur
regumque pueris, nec satelles Orci
callidum Promethea 35
revexit auro captus. hic superbum
Tantalum atque Tantali
genus coërcet, hic levare functum
pauperem laboribus
vocatus atque non vocatus audit. 40

CARMEN XIX.

Bacchum in remotis carmina rupibus
vidi docentem—credite posteri—
nymphasque discentes et aures
capripedum Satyrorum acutas.
euoe, recenti mens trepidat metu 5
plenoque Bacchi pectore turbidum
laetatur. euoe, parce Liber,
parce, gravi metuende thyrso!

fas pervicaces est mihi Thyiadas
vinique fontem, lactis et uberes 10
cantare rivos atque truncis
lapsa cavis iterare mella;

fas et beatae coniugis additum
stellis honorem tectaque Penthei
disiecta non leni ruina, 15
Thracis et exitium Lycurgi.

tu flectis amnes, tu mare barbarum,
tu separatis uvidus in iugis
nodo coërces viperino
Bistonidum sine fraude crines: 20

tu, cum parentis regna per arduum
cohors Gigantum scanderet impia,
Rhoetum retorsisti leonis
unguibus horribilique mala;

quamquam choreis aptior et iocis 25
ludoque dictus non sat idoneus
pugnae ferebaris: sed idem
pacis eras mediusque belli.

te vidit insons Cerberus aureo
cornu decorum, leniter atterens 30
caudam, et recedentis trilingui
ore pedes tetigitque crura.

CARMEN XX.

Non usitata nec tenui ferar
penna biformis per liquidum aethera
vates, neque in terris morabor
longius, invidiaque maior
urbes relinquam. non ego, pauperum 5
sanguis parentum, non ego, quem vocas,
dilecte Maecenas, obibo
nec Stygia cohibebor unda.
iam iam residunt cruribus asperae
pelles, et album mutor in alitem 10
superne, nascunturque leves
per digitos umerosque plumae.
iam Daedaleo ocior Icaro
visam gementis litora Bospori
syrtesque Gaetulas canorus 15
ales Hyperboreosque campos.
me Colchus et qui dissimulat metum
Marsae cohortis Dacus et ultimi
noscent Geloni, me peritus
discet Hiber Rhodanique potor. 20
absint inani funere neniae
luctusque turpes et querimoniae;
compesce clamorem ac sepulcri
mitte supervacuos honores.

NOTES.

ODE I.

'Pollio, you are writing the history of the recent civil wars, quit therefore, for a while, your other pursuits, poetical oratorical and military. The subject is a stirring one; I can almost picture to myself your vivid description—the din and tumult of Pharsalia, Africa exulting in the outpouring of Roman blood, the whole world witness to our fatal dissensions. But I must break off, the theme is too serious for my sportive muse.'

C. Asinius Pollio (for whose life see the very good account in Smith's Dict.) was like Maecenas a liberal patron of literature, and the friend both of Virgil and Horace (Sat. I. 10. 85): Horace takes the opportunity of his commencing (v. notes) a history of the civil wars to send him this complimentary ode into which he very cleverly introduces (ll. 9—16) allusions to Pollio's various distinctions.

1. **ex Metello consule**] 'from the consulship of Metellus'; the use of *ex*='from' or 'after' is very common. Q. Caecilius Metellus Celer was consul B.C. 60, the year in which Caesar Pompey and Crassus formed the so-called first Triumvirate, and Pollio had selected that date for commencing the history of that portion of the civil wars which culminated in the establishment of the Empire under Augustus.

2. **belli causas**] e.g. the disaster which befel Crassus at Carrhae (B.C. 53), and the death of Julia the daughter of Caesar and wife of Pompeius, which broke the last link between them (B.C. 54).

vitia] either 'crimes,' i.e. acts of cruelty, or, which is more probable, 'faults,' i.e. in the carrying on of the war.

modos] 'phases,' the various ways in which it was conducted.

3. **ludum Fortunae**] Fortune 'makes sport' of human life (cf. Od. 3. 29. 50, *ludum insolentem ludere pertinax*), and had especially done so in the tragic death of all three triumvirs.

graves principum amicitias] A poetical phrase for the triumvirate. '*graves*' = 'fatal,' i.e. to many a Roman.

5. **uncta cruoribus**] 'stained with streams of blood.' *cruor* (from *caro*) is always used of blood from a wound. The plural is very rare, but cf. Virg. Aen. 4. 687, '*atros siccabat veste cruores*,' 'she kept endeavouring to staunch the stream of blood which kept bursting out afresh' where the force of the plural is obvious: here it seems used with reference to the various occasions on which Roman blood had been shed, e.g. at Pharsalia, Thapsus, Philippi.

6. **periculosae plenum opus aleae**] '*opus*' is in apposition to the whole of the accusatives which have gone before, 'a task full of risk and danger.' Why Pollio's task was so difficult Horace at once explains, for the words '*et incedis*...' are really an explanation. The historian of disasters which were so recent is compared to a man who after a conflagration incautiously advances among the débris the surface of which alone has cooled, at the risk of being himself burnt, or causing the flame to burst out again.

No doubt the expression '*incedis...doloso*' is proverbial and *general* (cf. Callim. Ep. 46, 2, ἔστι πῦρ ὑπὸ τῇ σποδιῇ, and Propert. I. 5. 5, *ignotos vestigia, ferre per ignes*), and the explanation given above is adequate, but I have always been convinced that in using it Horace had in mind one of the *special* phenomena of his native land, and I have little hesitation in saying that this is so since finding the following passage in Macaulay, Hist. Eng. c. 6. 'When the historian of this troubled reign (James II.), turns to Ireland, his task becomes peculiarly difficult and delicate. His steps—to borrow the fine image used on a

similar occasion by a Roman poet—*are on the thin crust of ashes beneath which the lava is still glowing.*'

7. **tractas**] Notice the present: Pollio's work was only begun (cf. ll. 9—11), 'you are taking in hand,' v. note on l. 21.

9. **paullum**] 'for a short (time),' 'for awhile.' *paullum* is the accusative of duration from an obsolete adjective *paullus*, *tempus* being understood, but it is practically used as an adverb.

tragoediae] A Greek word for a Greek thing represented in Latin letters. The Romans imported 'tragedy' from Greece where it was a native development, and they also imported its name (*τραγῳδία*) at the same time, as was also the case with comedy (*κωμῳδία*, comoedia). The fact that the Romans represented *ῳ* by *oe*, is one among many similar instances which shew that our pronunciation of Latin and Greek is incorrect, for, whereas we pronounce *ῳ* quite differently from *oe*, it is obvious that the Romans considered that the sound of *oe* reproduced the sound of *ῳ*. The derivation of *τραγῳδία* is generally supposed to be *τράγος* and *ᾠδή* = 'the song of the goat,' because a goat was the prize at the Bacchic festivals at which the first rude 'tragedies' were sung or performed.

Virgil also (Ecl. 8. 10), alludes to Pollio's tragedies as '*Sola Sophocleo tua carmina digna cothurno*,' 'thy poems alone worthy of the buskin (i.e. tragic dignity) of Sophocles.'

11. **ordinaris**] = *ordinaveris*, 'shall have set in order,' i.e. duly arranged in your history, cf. St Luke i. 1. 'Forasmuch as many have taken in hand *to set forth in order* (*ἀνατάξασθαι*), a declaration of those things....'

grande...cothurno] 'thou shalt resume thy glorious task on the Cecropian buskin,' i.e. you shall resume the writing of those tragedies which are worthy of the dignity of the Athenian stage. '*Cecropio*,' because at Athens all the great Greek tragedies were produced. '*cothurno*': the tragic actors wore high-heeled buskins, like modern ladies, to add to their height and dignity; comic actors wore the low *soccus* or slipper.

13. **insigne praesidium**] in apposition to '*Pollio*' = 'O thou illustrious defence.' '*maestis reis*' alludes to Pollio's skill in forensic eloquence, or, as we might say, 'at the bar;' '*consulenti curiae*' to his success as a speaker in the senate, as a

parliamentary orator—a very different style of eloquence. '*consulenti*' = 'deliberating' not 'consulting you,' as it would be absurd to speak of a great body *consulting* one of its members however distinguished.

16. **Delmatico triumpho**] In B.C. 39, he had obtained a triumph for defeating the Parthini, an Illyrian people on the borders of Dalmatia.

17. **iam nunc**...] Here Horace suddenly represents himself as reading Pollio's history, in which he knows beforehand events will be so vividly and dramatically portrayed that the reader will imagine himself to be actually seeing and hearing that which is described.

18. **perstringis aures**] A very difficult phrase of which I can find no clear explanation. *Stringere* (connected with στραγγεύω and 'strangle') means (1) to squeeze tight, (2) to graze or scrape the surface or edge of anything, the two notions being perhaps connected thus: when you draw anything like a bough through a narrow aperture where it is 'squeezed tight,' the effect is to 'strip' or 'scrape' it, cf. *stringere remos* = to strip boughs of their leaves and make them into oars, *stringere gladium* = to draw a sword quickly from its tight-fitting scabbard. *praestringere aciem* is used of the effect of a flash of light which passes quickly over the surface of the eye and dazzles it. So here '*perstringere aures*' seems used of a loud harsh sound which scrapes or grates upon the ear dulling and deafening it. The word is neglected in dictionaries, and this passage is neglected by the editors.

litui...**cornuum**] Both these instruments are illustrated in Smith's Dict. of Ant. q. v. '*litui strepunt*' = 'the clarions bray.'

19. **iam fulgor**...**voltus**] 'Now the flash of arms scares in (or into) flight the horses and the faces of the horsemen'—a singularly bold but effective sketch of a cavalry rout dashed off by a master hand in half a dozen words.

fugaces is no doubt proleptic; the sudden flash of weapons in front of them frightens the horses so that they take to flight. Cf. Job xxxix. 22, 23, of the horse,

> 'He mocketh at fear and is not affrighted,
> Neither *turneth he back* from the sword:
> The quiver rattleth against him,
> The *glittering* spear and the shield.'

20. **equos equitumque**] Notice the effect of assonance: so in English 'warrior and war-horse,' and Tennyson, Charge of the Light Brigade, 'While *horse* and *hero* fell.'

equitum voltus. The commentators explain this by reference to a story (Plut. Caes. 45), that at the battle of Pharsalia, which Horace is thinking of, Caesar ordered his soldiers to strike at the *faces* of the young Roman nobles who formed the cavalry and that they fearful for their beauty turned and fled. The phrase needs no such learned and unnatural explanation. Horace says not 'horsemen,' but 'faces of horsemen,' because he wishes to bring vividly before our minds the one point which remained most clearly stamped on his recollection in the similar rout at Philippi, the pale panic-struck faces of men flying for their lives: it is a brilliant dramatic touch, not a recondite allusion to an obscure story.

21. **audire magnos**...] '*audire*' which governs both '*duces*' and '*cuncta subacta*' can by itself mean either 'to hear' or to 'hear of;' with '*cuncta subacta*' it can only mean the latter, and there is consequently a strong presumption that it is to be taken in the same way with '*duces*.' 'I seem to hear of mighty generals begrimed with the glorious dust of battle and of a whole world &c.' i.e. I seem in imagination already to hear the reading or recitation of your history of these events. Now-a-days we should expect 'already I seem to be *reading* your description ....' but it is to be borne in mind that before the invention of printing public reading or recitation was one of the best possible methods of making known a new work (cf. the story of Thucydides hearing Herodotus recite his history at Olympia and for the practice of recitation, Juv. Sat. I. 1, and Mayor's exhaustive note).

Orelli prefers to take '*audire*' in two senses, and translates 'I seem, so vivid is your writing, to hear great generals,' i.e. haranguing their troops or the like, but to my mind this double use of *audire* in two such distinct senses is absolutely impossible, and I know no parallel case. Moreover, if the grammatical difficulty be avoided, the addition of the phrase '*non indecoro pulvere sordidos*' precludes Orelli's interpretation as a matter of taste; it is quite correct to say 'I seem to hear of great leaders begrimed with the dust of battle,' but it is as absurd to say 'I hear great leaders begrimed &c.,' as it would be to say 'I heard Mr Gladstone in evening dress.'

23. **cuncta terrarum**] 'all things in the world'—a variety of the possessive genitive. The construction must not be confounded with our inaccurate phrase 'all of,' or 'the whole of,' in which a partitive genitive is used even where an entire thing is referred to.

24. **atrocem animum Catonis**] 'Cato's stubborn soul.' Cf. Od. 1. 12. 36, *Catonis nobile letum.* Cato committed suicide at Utica after the battle of Thapsus (B.C. 46).

25. **Iuno...**] The transition is natural and easy from the death of Cato to the thought how amply Carthage and Iugurtha had been avenged for all they had suffered at the hands of Rome by the sight of Roman carnage. Iuno was the tutelary deity of Carthage, cf. Virg. Aen. 1. 15.

Quam (i.e. Carthage) *Iuno fertur terris magis omnibus unam*
Posthabita coluisse Samo ; hic illius arma,
Hic currus fuit,.....

The construction is *Iuno* (1st subject) *et deorum quisquis...tellure* (pronominal clause serving as a 2nd subject) *rettulit* (main verb, in the singular though there are two subjects coupled by *et*, a construction of which Horace is very fond), *victorum nepotes* (direct object of *rettulit*) *inferias* (in apposition to *nepotes*=as an offering at his tomb) *Iugurthae* (dative of remoter object).

26. **cesserat**] The gods were supposed to quit doomed cities. Cf. Virg. Aen. 2. 351. *Excessere omnes adytis arisque relictis* | *Di*, and the account of Josephus (Bell. Iud. VI. 5. 3) that immediately before the capture of Jerusalem by Titus the gates of the Temple had burst open of themselves, and that a voice more than human had been heard exclaiming 'Let us go hence' (*μεταβαίνωμεν ἐντεῦθεν*), a story also referred to by Tac. Hist. 5. 13. *audita maior humana vox, Excedere Deos.*

Carthage was sacked by P. Scipio Africanus Minor B.C. 146.

impotens] in its simple meaning 'powerless' i.e. to save.

29. **pinguior**] 'fatter' i.e. more fertile than it was before. For the phrase cf. Aesch. Persae, 806 where the Persians who fell at Plataea are spoken of as *φίλον πίασμα* (a fattening) *Βοιωτῶν χθονί*, and Virg. Georg. 1. 491 *bis sanguine nostro* | *Emathiam et latos Haemi pinguescere campos.*

30. **sepulcris**] with '*testatur*,' 'bears witness by its tombs.'

impia proelia] *pius* expresses the regard due by a child to a parent (cf. *pius Aeneas*), then that due from one relative to another, from one citizen to another. Hence civil wars were strictly *impia*, 'unhallowed,' a violation of the law of nature.

31. **Medis**] put with an inaccuracy very common (cf. 2. 17) in the Roman poets for the Parthians who at this time inhabited the country which the Medes or Persians had once occupied, and who as the implacable foes of Rome would naturally rejoice to hear 'the din of the downfall of Italy.'

34. **Dauniae**] Daunus was a legendary king of Apulia, but the adjective is applied to the whole of Italy.

35. **non...nostro**] Notice the assonance of these lines and the powerful effect produced by the repetition of the vowel *o*, and the combination '*or*.' The peculiar rhythm of l. 36 adds to the effect. Before breaking off from his warlike theme Horace seems to desire to shew by the very sound and shape of his verse, how discomposing and dangerous such subjects were liable to become to his gentle muse.

37. **ne retractes**] I somewhat prefer Wickham's method of making this dependent on '*quaere*' (='lest you resume') to that of Orelli, who makes it a direct prohibition and places a colon after '*neniae*.'

iocis] i.e. such light themes as e.g. Ode 4.

38. **Ceae munera neniae**] 'a task which belongs to the Cean dirge.' Simonides the lyric poet of Ceos (556—467 B. C.) was especially celebrated for his dirges (*θρήνοι*) and epitaphs; his epitaph on those who fell at Thermopylae is best known.

40. **leviore plectro**] 'with lighter quill,' i.e. in a style and on a subject that shall be less grave. The opposite phrase is *graviore plectro*, Ovid Met. 10. 150, or *maiore plectro*, Od. 4. 2. 33; *plectrum* (*πλήκτρον*) is 'the striking thing' from *πλήσσω*.

ODE II.

'Gold, Crispus, lacks lustre unless it be used wisely and well; so used it can confer even lasting renown, as it shall do on Proculeius. To hold the desires in subjection is to possess

a wider empire than if you were lord of Africa and Europe. The very tendency to avarice must be eradicated, for, like dropsy, it grows by being indulged. True wisdom denies the name of happy to the greedy tyrant, and hails him alone a king who casts not even a lingering look on piles of gold.'

The Ode is addressed to Caius Salustius Crispus, of whom a full account is given in Tac. Ann. 3. 30. He was the grand nephew of the historian Sallust, who adopted him, and was one of the intimate friends of Augustus, but, though possessed of great abilities, studiously held aloof from all public offices, preferring, like Maecenas, the real though private influence of a friend to the titular distinction of a magistracy. He died A. D. 20.

1. **nullus**] A somewhat awkward stanza. Horace wishes to say that as gold has no lustre when still in the mine, so Crispus can see no charm in wealth except it is used, but he has partially sacrificed clearness to brevity.

avaris] The earth guards its wealth like a miser. The epithet is added as leading up to the attack on avarice which follows.

2. **lamnae**] *lamina* is any thin piece of metal; the word is here used contemptuously for precious metal in a useless uninteresting shape, a mere piece of silver or gold. For the syncopated form of the word cf. *puertiae*, Od. 2. 36. 8, *surpuerat*, Od. 4. 13. 20.

inimice nisi] These words go together. Grammatically they might go with *nullus color est*, but they would give no sense.

3. **nisi...usu**] This phrase has two meanings, one literal the other metaphorical: (1) all metals become dull by disuse, and bright by use; (2) wealth has no brilliancy unless employed.

5. **extento aevo**] does not mean 'through long ages' but 'his span of life being extended beyond the grave,' i.e. Proculeius by his noble deed shall win an immortality of fame, a life beyond life, as is made clear in ll. 7, 8. *aevum* is the Gk. *αἰών* (*αἰϝών*) connected with *ἀεί*.

Proculeius] C. Proculeius Varro Murena was a Roman knight who divided his property between his brothers who had lost their own in the civil wars. One brother was the Licinius, to whom Ode 10 is addressed.

6. **notus animi**] Orelli and Wickham unite in saying that this is put for '*notus propter animum*,' and compare the dubious passage, Od. 4. 13. 21, but they avoid all explanation. My opinion is that *animi* is a simple gen. of quality; *Proculeius, vir animi paterni* is excellent Latin, and Horace puts *Proculeius notus animi paterni* as a short form of expression, meaning 'P. illustrious (as being a man) of fatherly affection....'

7. **metuente solvi**] 'on pinions that dread to flag,' or, 'droop.' For the construction cf. Virg. G. 1. 246, *Arctos Oceani metuente aequore tingi. solvi* (like λύεσθαι) is used of that relaxation of nerve tension which is produced by any cause such as fatigue, sleep, cold, &c. Cf. Virg. Aen. 12. 951 *solvuntur frigore membra.*

9. **latius regnes...**] Note the indefinite use of the 2nd person singular, 'thou' meaning 'any one.' *spiritus* is here used like the Gk. *θυμός* from *θύω* to breathe or blow fiercely (cf. 'typhoon') for the fierce passionate part of our nature. The phrase '*avidus spiritus*' represents as one complex quality what Plato resolved into two simple ones, *θυμὸς καὶ ἐπιθυμία*, 'passion and lust'; in the subjugation of these two to 'reason' (*νοῦς*) he placed true wisdom or Virtue. Cf. *Virtus* below and v. Phaedrus *passim.*

I cannot refrain from quoting in general illustration George Eliot's golden lines:

> 'Let thy chief terror be of thine own soul;
> There, 'mid the throng of hurrying desires
> That trample o'er the dead to seize their spoil,
> Lurks vengeance, footless, irresistible
> As exhalations laden with slow death,
> And o'er the fairest troop of captured joys
> Breathes pallid pestilence.'
>
> DANIEL DERONDA, *ad in.*

10. **quam...uni**] 'than if you were to unite (under your empire) Libya with distant Gades and either Carthaginian were to acknowledge your single sway.' The second clause illustrates and amplifies the first, '*tungas*' being explained by '*serviat uni*,' and '*uterque Poenus*' repeating the idea of Libya and Gades in a

new form, referring to the Carthaginian settlements on either side of the straits, in Africa and Spain.

remotis] refers to the popular belief that the pillars of Hercules (*τέρμονες Ἀτλαντικοί* Eur. Hipp. 3) were the limits of the world.

13. **crescit indulgens sibi**] 'grows worse by indulging itself,' i. e. by indulging the thirst which accompanies it. 'The patient must abstain as much as possible from all drink.' Buchan. *hydrops* = *ὕδρωψ*.

15. **aquosus...**] 'The watery faintness from the pale frame.' Faintness and torpor accompany dropsy, and '*albus*' describes the pale flabby appearance of the patient.

17. **redditum...Phraaten**] Phraates IV. had been expelled by his subjects (B. C. 30) on account of his cruelty, but been restored shortly afterwards by the assistance of the Scythians. The family of the Arsacidae to which Phraates belonged had no real connection with the Persian dynasty or its founder Cyrus (died B. C. 529), but for the constant interchange of the terms *Parthi* and *Medi* v. Ode 1. 31. note.

18. **dissidens...**] 'Virtue disagreeing with the mob separates from the ranks of the happy and teaches the people not to use words wrongly.' '*Virtus*' here stands for the opinion of all those who are wise and virtuous. In his use of '*beatus*' Horace has in mind not only its strict sense of 'happy' but its popular use as = 'wealthy;' curiously enough the English word 'wealth,' which originally meant 'general well being,' (as in the Litany 'in all time of our wealth,') has been confined to the special sense of well-being as regards worldly goods and gear.

plebi populum] *plebs* from *pleo* (cf. *complere*, *plenus*) originally meant those who having no civic privileges merely served *to fill up* the state: *populus* on the other hand comprises all members of the state. Here there seems little distinction between the words.

19. **falsis vocibus**] To call a rich man 'beatus' was a misuse of the word. It was a similar misuse when the Greeks called the richer citizens *οἱ ἄριστοι*, 'the best.' Cf. Thuc. 3. 82.

21. **regnum deferens...uni...quisquis**] 'by conferring empire on him and him alone whosoever...'

diadema] The Romans had abolished kings, and consequently had no native word for a 'crown' (*corona* = a wreath), and had to borrow the foreign *διάδημα*.

22. **propriam**] Like '*tutum*' = 'sure,' 'abiding.' *proprius* is much stronger than *suus* and expresses that which is a permanent possession and not merely hired, borrowed, or held for a season. Horace wishes to express that the reward of virtue is a crown 'that fadeth not away.'

He is very fond of this use of *proprius* and Sat. 2. 2. 134, and Ep. 2. 2. 170—176 should be compared.

23. **quisquis...acervos**] 'whosoever views huge heaps of treasure (and passes by) without one backward glance.'

ODE III.

'Cultivate, Dellius, a calm and equable frame of mind, neither unduly elated in prosperity nor depressed in adversity. Enjoy the gifts of nature and of wealth: enjoy them, for all must soon be left behind: rich and poor alike we are hastening towards one common end, the bourne from which no traveller returns (*aeternum exilium*).'

All we know of Dellius is that he was nicknamed *Desultor bellorum civilium* from the frequency with which he changed sides during the civil wars, *desultor* being a circus-rider who leaps from the back of one horse to another, while going at full speed.

The Ode is a poetical expression of the Epicurean doctrine 'Live while you live,' deeply touched with its profound sadness, the key-note of the whole being struck in the emphatic '*moriture*' of l. 4. Compare Eccl. xi. 7. 8, 'Truly the light is sweet, and a pleasant thing it is for the eyes to behold the sun: but if a man live many years and rejoice in them all; yet let him remember the days of darkness; for they shall be many. All that cometh is vanity.'

1. **rebus in arduis**] 'when life's path is steep,' Wickham.

2. **non secus**] 'and equally so.'

3. **insolenti**] 'unusual,' and so 'excessive,' 'extravagant:' the epithet is emphatic, it is not all gaiety, but extravagant gaiety that is to be chastened by the thought of death.

4. **moriture**] The adj. in this striking position gives the reason for the advice that has been given. Cf. Od. I. 28. 4—6:

nec quidquam tibi prodest
aerias tentasse domos animoque rotundum
percussisse polum morituro.

5. **seu...seu...**] These clauses go strictly with *moriture*, 'since you must die all the same whether...or...'

6 **in remoto gramine**] 'on some retired lawn.'

8. **interiore nota Falerni**] 'with an inner brand of Falernian.' '*interiore*' because the oldest wine would be in the farthest corners of the cellar. '*nota*' because the *amphorae* were branded with the name of the consuls of the year. Falernian, from the *Falernus ager* in Campania was a noted vintage. Cf. 6. 19 and 11. 19.

9. **quo...quid**] 'To what purpose else ..why...?' i.e. if we are not to enjoy them, why is nature so lavish of her beauties?

There is a well supported reading *quo* for *quid* which would seem to have had its origin in an idea that this stanza was grammatically connected with the next, and that *quo...quo* merely anticipated *huc* in l. 13. 'Bring hither, boy, to the place where...where...' But as Orelli observes this is very prosaic, and moreover the hiatus in *quo obliquo* and the shortening of *quo* would be a license utterly without parallel in Horace.

pinus ingens albaque populus] Wickham admirably remarks, 'The double contrast between the slight poplar white in the wind and the gloom of the heavier pine is indicated, after Horace's manner, by one epithet with each of the pair of substantives.'

10. **consociare amant**] Notice Horace's favourite construction of an infinitive even after verbs which do not usually take one; cf. too immediately below, '*laborat trepidare*': the use here

is analogous to the use of the infinitive after such verbs as *soleo*, and some editors take '*amant*' as = φιλοῦσι, 'are wont to,' but this is an unnecessary weakening of the expression, 'love to intertwine a hospitable shade.'

11. **obliquo**] The channel winds and twists, and so the water in its eagerness to escape (*fugax*) has to hurry and bustle and struggle (*laborat trepidare*) to make its way at all. The six words *obliquo.....rivo* are a perfect specimen of Horace's power of concise, clear and accurate word-painting. For *trepido* see n. on 4. 24.

13. **nimium breves**...] 'The too short-lived flowers of the lovely rose.' For *breves* cf. Od. 1. 36. 16. *breve lilium*. Notice the pathos of the epithet thus introduced in an ode on the short life of man.

> 'Gather ye rose-buds while ye may,
> Old Time is still a flying;
> And this same flower that smiles to-day,
> To-morrow will be dying.'

15. **res**] 'circumstances,' 'fortune.' I much prefer some such general rendering to the translation 'property;' the suggestion that he may become poor some day is wholly out of place here.

sororum fila] The fates are represented as three sisters Clotho (the spinner) Lachesis and Atropos, who sit and spin the thread of each human life: when they sever the thread the man dies. Cf. Milton, Lycidas 75.

> 'Comes the blind fury with the abhorred shears
> And slits the thinspun life.'

17. **cedes coemptis saltibus**] 'You add farm to farm but will quit them.' It is impossible to express the force of '*coemptis*' except by paraphrase. '*saltus*' are glades or stretches of pasture surrounded by woods and hills such as covered Calabria and Lucania.

domo] *domus* is used specially of a town mansion, *villa* of a country seat.

18. **flavus**] The stock epithet for the Tiber, cf. Od. 1. 2. 13. *flavum Tiberim*. It was so called because of the quantity of sand it carries down.

lavit] Horace does not use the form *lavare* in the Odes.

21. **divesne...**] The construction is *nil interest divesne (sis).....an...moreris*—'it makes no difference whether you are rich or.....lodge under the canopy of heaven,' and then in apposition to '*dives*' and '*pauper*,' and reserved till last for emphasis '*victima...Orci*'—'seeing that you are a victim of the unpitying grave.'

I have inserted the words 'seeing that you are' before 'victim' in translation for the sake of clearness, though to insert explanatory words is generally a sign of mistranslation; but in constructions like the present Latin suffers from not possessing a present participle of the verb 'to be,' and is compelled to make clear the way a word is to be taken by assigning it a very marked position, as here: in English it is impossible to do so naturally. In Greek after *victima* we should have ὢν or ὦν ὅμως.

Inachus was a mythical king of Argos; he here typifies remote antiquity and lofty lineage.

23. **sub divo.** *divus* or *dius* is an adj. obsolete except in this phrase and derived from a Sanskrit root DIV (whence *divus*, *dies*, Ζεύς, Διός or Διϝός, &c.), which indicates 'brightness.'

moreris. *commorari* is the more usual word for staying in a place for a time, e.g. at an inn, but I think *morari* is here used in a similar sense: life is represented as a merely temporary sojourn.

25. **cogimur**] *cōgo*, from *coago*='to drive together.' Horace has probably the same idea in his mind as in Od. I. 24. 18 (*nigro compulerit gregi*) of the dead being collected like a flock of sheep.

26. **versatur sors exitura**] The ancient method of drawing lots was by writing the names on pebbles, which were then cast into an urn which was shaken about (*versatur*) until one lot leapt out (*exire*). Hence in Gk. πάλος (a lot), from πάλλω 'to shake.'

serius ocius] 'sooner or later.'

28. **cumbae**] i.e. the well-known bark of Charon, described in Verg. Aen. 6. 410—415. and cf. Prop. 3. 18, 24, *Scandenda est torvi publica cymba senis.*

ODE IV.

'Do not be ashamed, Xanthias, of being in love with a slave-girl: many a great hero has done the same,—Achilles, Ajax, Agamemnon. And then who knows but your auburn-haired Phyllis may have been a princess once? Be sure there was nothing disreputable about the mother of such a paragon, such a —'— nay, you may let me praise her without suspicion; I am close on forty.'

The Ode is of course satirical throughout, and the style mock-heroic: Xanthias Phoceus is a *nom-de-plume*, and as he usually does in such cases, Horace selects a Greek name (Φωκεύς = inhabitant of Phocis), cf. Od. 5. 20, *Cnidusve Gyges*, and Od. 3. 12. 6, *Liparaei nitor Hebri.*

1. **sit pudori**] Cf. the phrases *esse honori, dedecori, voluptati*, &c. "It expresses a purpose (Dat. *Propositi*) in constructions which generally, form the Complement of a Copulative Sentence," Public School Gram. § 129.

2. **Xanthia**] Ξανθίᾱ, voc. 1st Decl.

insolentem] 'arrogant though he was.' For the character of Achilles cf. Hor. A. P. 122,

> '*Impiger, iracundus, inexorabilis, acer*
> *Jura nĕget sibi nata, nihil non arroget armis.*'

For Achilles and Briseis see Class. Dict.

5. **movit Aiacem...**] Notice Horace's favourite method of connecting two stanzas by the repetition of an emphatic word near the end of one at the beginning of the next.

Telamone natum] The words are added to distinguish him from the other Ajax, the son of Oïleus.

6. **captivae dominum**] The antithesis is made clearer by the juxtaposition of the antithetical words. In a non-inflecting language, such as English, the order of the words in a sentence being of necessity more simple for the sake of clearness, it is comparatively rarely that this placing contrasted words side by side can be effected.

Tecmessae] Τέκμησσα. 'Before *gm*, *gn*, a vowel seems always to have become long by nature, as *tēgmen*, *āgnus*. In genuine Latin words not compounded the other mutes do not precede *m*, *n*. Thus the older writers such as Plautus, wrote *dracŭma* (δραχμή),...*cucĭnus* (κύκνος)...*Tecŭmessa*. The learned poets, copying the Greeks, did not object to *cycnus*, *Tĕcmessa*, &c.' Public School Lat. Gram. § 218.

7. **arsit...virgine rapta**] *ardere*, 'to burn' 'glow' (i.e. with the fire of love), is used here with an instrumental ablative of that which kindles the fire. It is intransitive and to be carefully distinguished from *urere*, 'to burn,' which is active. Translate 'was fired with love for a captive maiden.' The maiden was Cassandra, see Class. Dict.

9. **barbarae...**] This stanza amplifies the idea of '*medio in triumpho*,' and by dwelling on the details of Agamemnon's victory brings out more forcibly the contrast with his own subjugation by one of his own prisoners. The word βάρβαρος was applied by the Greeks to all foreigners: it is an imitative word signifying a person who *jabbers* or talks what is unintelligible, and originally only signified 'not Greek,' but subsequently, as the Greeks began to surpass their neighbours in civilisation, the secondary sense of 'uncivilised' which we attach to our word 'barbarous' began to accompany it.

10. **Thessalo victore**] abl. abs. The 'conqueror' is Achilles who lead the Myrmĭdònes from Thessaly.

ademptus Hector] 'The loss of Hector.' The Latin idiom has a considerable dislike to verbal nouns, and substitutes for a verbal noun followed by a genitive (e.g. *ademptio Hectoris*), a simple noun and a past participle passive in apposition (e.g. *ademptus Hector*). Cf. the phrase *ab Urbe condita* 'from the foundation of the city,' *ante Christum natum*, 'before the birth of Christ,' and Livy, 21. 1. § 4, *angebant ingentis spiritus visum Sicilia Sardiniaque amissae*, 'the loss of Sicily and Sardinia.'

In *ademptus* from *adimo*, the *p* is added between *m* and *t* as an 'auxiliary consonant' to make the word more easy of pronunciation. It is almost impossible to pronounce *ademptus* several times without slipping in a *p* sound. In this and similar words the spelling with *p* represents rather the actual pronunciation than the correct form of the words. Cf. *sumo sum-p-tum*.

11. **fessis**] After a ten years' struggle.

leviora tolli] Lit. 'lighter to be destroyed,' i. e. 'an easier prey.' *tolli:* Horace is fond of this epexegetic or complementary infinitive after adjectives. It is very common in Greek, e.g. *δεινὸς τλῆναι.* Its use is to limit or determine the exact sense of the adjective; a thing may be 'easy' in many ways, 'easy to knock down,' 'easy to set up,' but when the infinitive is added what was deficient in the adjective is *completed*, a full explanation (*ἐπεξήγησις*) is given. Wickham in Appendix II. gives a full list of instances from the Odes.

12. **Pergama Grais**] v. note on l. 6. *Πέργαμος* in the sing. is feminine, in the plural *Πέργαμα* neuter. Such nouns are called Heteroclite from having a second form of declension (*ἑτέρα κλίσις*).

13. **nescias an te...**] Horace is here answering an objection that might be raised against the instances he had adduced as not in point, because Briseis, Tecmessa, and Cassandra although captives and enslaved were all of noble birth.

nescias an is a very exceptional phrase, the explanation of which seems to be this:

nescio an hoc ita sit='I do not *know* whether this is so' ='I am pretty sure this is so,'

nescis an hoc ita sit='you are pretty sure this is so,'

and therefore '*nescias an te decorent parentes*'=(1) taking *nescias* as Potential, 'you may be pretty sure, Xanthias, that the parents.... lend a lustre to their son-in-law,' or (2) taking *nescias* as conditional, 'you would, Xanthias (if any one were to ask you) be able to say you were pretty sure that ....'

As to whether *nescias* is 'Conditional,' or 'Potential,' the sense is the same in both cases, and I can only quote with fullest approval Kennedy's weighty authority (Lat. Gram. § 67, note). 'No clear line can be drawn between the Potential and Conditional uses of the conjunctive mood. Theoretically every Potential example of this mood may be treated as the apodosis of a Condition.'

Lastly, Horace uses this peculiar form of the phrase (1) because all poets delight in taking an ordinary phrase, such as *nescio an*, and employing it in a special and peculiar manner of their own, (2) because the irony is more subtle and

delicate by being expressed in a somewhat doubtful and indirect shape.

15. **genus**] nom. case, supply *est*. Wickham is clearly wrong in saying that it is to be taken after '*maeret*': '*iniquos*,' from its position is emphatic and goes strictly with '*maeret*,' 'she mourns the cruelty of her household gods;' if therefore '*regium genus*' were acc. after '*maeret*' it would have to be rendered 'she mourns the royalty of her race' which is absurd.

penates—the gods of the stores (*penus*), which were naturally kept in the inmost part of the house; cf. the words *penetralia*, *penitus*, *penetro*.

17. **crede non illam**] Much stronger and more pointed than *ne crede illam*. 'Be sure that she at any rate has not been wooed by you from among the base rabble.' The *non* is placed immediately before *illam* to show that however possible such a supposition might have been in an ordinary case, in *her* case it is absolutely inadmissible. Notice the effect of *illam* and *tibi* in juxtaposition.

scelesta] Doubtless Xanthias belonged to the ranks of those gilded youths who concisely designate all the rest of the world (*plebs* = 'those who merely fill up') as 'cads' (*scelesti*). His own phrase is ironically turned upon himself. For the application of epithets implying moral qualities to various classes of society cf. such words as *οἱ ἄριστοι*, *optimates*, aristocracy, *οἱ φαῦλοι*, *οἱ κακοί*, &c. Cf. 2. 19. and note.

21. **teretesque suras**] 'shapely ankles.' *teres*, from *tero*, Gk. *τρίβω*, 'to rub, polish, finish,' denotes, says Munro (Lucr. I. 35), 'that the thing to which it is joined is of the proper shape,' e.g. *cervix teres; tunica teres* = a tunic of even fineness; *oratio teres* = a style of speaking that is polished, and finished.

22. **integer**] from *in* and *tango* (*tetigi*), indicates that which is free from all taint or blemish, or which is complete and whole. 'I praise, myself heart-whole . . . .'

fuge suspicari] The complementary or prolative infinitive (see Pub. Sch. Lat. Gram. § 142)—'avoid suspecting one whose age has been only too eager to conclude its eighth lustre.'

23. **octavum claudere lustrum**] Horace was born Dec. 8, B.C. 65. *lustrum* (from *luo*). means the expiatory sacrifice

performed by the censors at the end of every fifth year after taking the census; hence *lustrum* is put for 'a space of five years.' The technical phrase *condere lustrum* which was used of the censors is judiciously varied by Horace.

trepidavit] A favourite word with Horace, used 3. 12, of a stream hurrying down its bed. It expresses eager, excited, quivering (cf. *tremo*) motion. Verbs expressive of eager desire naturally take an infinitive after them, cf. *fuge*='be eager to avoid.' Cf. too, 11. 4.

The exact value of the two concluding lines in fixing the date of the Ode, of which the commentators make much, I leave the judicious reader to determine, but cf. Dickens, Sketches by Boz, 'Mr Augustus Minns was a bachelor of about forty as *he* said—of about eight and forty as his friends said.'

ODE V.

'Lalage is too young yet for the trials and troubles of love: her delight is still in childish frolics. Why covet the unripe grape? Wait awhile and she will seek you of herself, and be dearer to you than ever was Pholoë, or Chloris, or Gyges.'

1. **ferre iugum valet**] The nom. to valet is *Lalage*, or *juvenca* to be extracted from *juvencae* in l. 6. The application of the term *juvenca* to a young girl, though frequent in ancient poetry, is not in accord with modern taste. The metaphor is kept up throughout the first eight lines, and is repeated in ll. 15. 16. Cf. δάμαλις and πόρτις in Gk.

2. **munia comparis aequare**] 'match the labours of a mate or yoke-fellow,' i. e. draw even with one in the plough.

5. **circa est**] lit. 'is around'='is occupied with.' This use of *circa* is very frequent in Quintilian and some post-Augustan-writers, but otherwise rare. εἶναι περί τι is very common in Gk.='to be engaged about anything.'

6. **nunc...nunc**] 'at one time.....at another.'

8. **salicto**] from *salix*='a willow, or osier-bed.' '*praegestientis*' is a very strong word; *gestire* (from *gestus*) 'to use

passionate gestures' is in itself a very emphatic word for 'desiring,' and *prae* in the sense of 'exceedingly' makes it more so. Horace wishes to express how she is given up heart and soul to her gambols without one thought of love or anything else.

10. **iam...colore**] 'soon shall you see (*tibi*) many-coloured autumn, re-tinging (lit. marking differently) the now pale clusters with a purple hue.' '*lividus*' is the colour of flesh that has been bruised, or of people who are bilious. '*varius*' probably refers to the fact that all fruits begin to change colour in autumn. From its position between '*distinguet*' and '*colore*' it is possible that Horace meant it to go closely with these words, and to be taken not as a general epithet of autumn, but as only referring to its effect in the case of the grape; or, most probably, Horace has purposely selected a position where the word may be taken either way.

13. **currit...aetas**] 'Her time of life, now so wild, hastens along.' '*ferox*' keeps up the metaphor of '*nondum subacta cervice*'; she is still too young to be broken in, wild, untamed.

14. **dempserit, apponet**] The bodily frame naturally increases in strength up to a certain age (say forty or forty-five in a healthy man), after which strength and activity gradually decrease. Hence it is very common to speak of the years up to this period as 'gained' or 'added' (*apponere*), and those which follow as 'lost' or 'subtracted' (*demere*). Cf. A. P. 175:

> *multa ferunt anni venientes commoda secum*
> *multa recedentes adimunt.*

Horace says that the lover (who is possibly himself, and at any rate not young) must consider that each year that passes, though a loss to himself, yet brings ample compensation in the additional charms it confers on Lalage.

15. **proterva fronte**] Lalage is again spoken of as a '*iuvenca*.'

17. **dilecta...**] The construction is *dilecta* (*a te, tantum*) *quantum non Pholoë fugax* (*dilecta fuit*), 'beloved as much as was never coquettish Pholoë.'

19. **ut pura.....mari**] 'as the cloudless moon is reflected in the nightly ocean.'

22. **mire...voltu**] 'The difference (i. e. between Gyges and a girl) hard to detect by reason of his flowing locks and half-girlish face would marvellously deceive even shrewd strangers.' '*discrimen*'='that which makes a distinction,' from *dis* and *cerno*, 'to distinguish' (cf. Gk. κρίνω); hence the word is frequently used for 'a critical moment'—a moment which makes all the difference as to the result.

ODE VI.

'You, Septimius, would, I know, go to the end of the world with me if it were necessary; my prayer however is that we may spend the close of our life together at Tibur, or, failing that, at genial Tarentum. That is my favourite spot; there amid poetry and friendship (cf. note on *vatis amici*) shall life's weary journey end, and your hot tears bedew my funeral urn.'

Septimius is very possibly the same man to whom Horace gave a letter of introduction to Tiberius, v. Epist. I. 9.

1. **Gades**] For Cadiz put for the extremity of the universe cf. 2. 11, *remotis Gadibus* and note. So Pind. Nem. 4. 69, Γαδείρων τὸ πρὸς ζόφον οὐ πέρατον, 'what lies beyond Gades towards the darkness cannot be traversed.' The Atlantic was totally unexplored and unknown to the ancients, as indeed it remained up to the time of Columbus. (He sailed for America, Aug. 3, 1492.) Of some islands off the W. coast of Africa they did indeed know, but they were only known as the 'Islands of the Blessed,' 'of the Hesperides,' or by other equally mythical names.

aditure] 'Thou who wouldest go,' i. e. should necessity arise. Usually the two phrases 'you will go,' and 'you are willing to go,' have a very different sense, but in this use of the future participle both senses seem to be combined.

2. **Cantabrum...iuga**] The Cantabri inhabited the N.W. portion of Spain; occupying a mountainous and inaccessible district they maintained that guerilla warfare for which Spain has always been celebrated, and continually harassed the

important settlements on the E. and S. coasts. Augustus went to Spain in person in B.C. 27, and stayed there until B.C. 25, but the final subjugation of the Cantabri was accomplished by his war-minister Agrippa B.C. 19. Livy (27. 12) notices that Spain was the first province entered by the Romans and the last subdued, and the interest taken in the war is shewn by Horace's frequent allusions to it. Cf. Od. 3. 8. 22, *Cantaber sera domitus catena*, Od. 4. 14. 41, *Cantaber non ante domabilis*. So too Virgil, wishing to select a special instance of the mountain robbers who continually threaten the peaceful farmer, selects the Hiberi, Georg. 3, 408, *aut impacatos a tergo horrebis Hiberos*. There is no doubt that the Ode must have been written about the time when Aug. was in Spain, or the allusion here would be unnatural and out of place. But cf. n. on l. 7.

iuga ferre] A metaphor from breaking in oxen, but which also refers to the custom of making a conquered enemy 'pass under the yoke' (*sub jugum mittere*).

3. **barbaras Syrtes**] The epithet alludes partly to the barbarous character of the inhabitants, partly to the dangerous character of the coast itself. Cf. Od. 1. 22. 5, *Syrtes aestuosas*.

5. **Tibur**] Tivoli. v. Class. Dict., and for a full description Burn's 'Rome and the Campagna.' For the same sentiment with regard to Tibur, cf. Od. 1. 7. 1—21.

Argeo colono] *Argēo* is a representation of 'Αργείῳ in Latin letters, long 'e' answering to 'ει.' Tiburtus, son of Catilus, is said to have come with Evander from Greece. '*colono*' is what Kennedy calls a 'Recipient Dative, instead of an Ablative of the Agent,' but it is only used after the Past Part. Pass. or after gerundives. Cf. below '*Laconi Phalantho*.'

7. **sit modus**]... Martin gives the general sense:

> 'O may it be the final bourne
> To one with war and travel worn.'

The genitives go both with '*modus*' (= 'a limit') and with '*lassus*,' for which latter cf. Virg. Aen. 1. 178 *fessi rerum*, the gen. seeming to be dependent on the sense of 'having had enough of' which the word contains; it is an extension of the use of the Partitive Genitive.

The commentators explain '*viarum*' of the marches Horace had to go through when he was *tribunus militum* B.C. 42, and

'*militia*' of the campaign he then served, and then proceed to raise a difficulty as to how his allusion to that date can be reconciled with his allusion to B.C. 27 in line 2: the difficulty is however entirely of their own creating. Horace is here speaking quite generally of the ordinary labours of life, possibly, of course, thinking of his own, but certainly not specially alluding to them. Anyhow the Ode cannot have been written any time near B.C. 42, for, putting aside the reference to the Cantabri, (1) all the other Odes in the Book were certainly written much later, (2) the whole tone of the Ode represents Horace as no longer young.

10. **pellitis ovibus Galaesi**] The Galaesus was a river near Tarentum: its rich pastures supported a choice breed of sheep, whose wool was so valuable that they were 'covered with skins' (*pellitae*) to protect it from injury.

11. **regnata Phalantho**] 'ruled over by Phalanthus.' *regnare* = 'to reign,' an intransitive verb, ought not to have a passive, but for convenience sake (and probably to avoid the ambiguous participle of *rego*, '*rectus*') the past. part. is allowed to be used passively. Cf. Virg. Aen. 6, 794, *regnata Saturno*. For the foundation of Tarentum *circ.* B.C. 700, see Class. Dict. s. v. Phalanthus.

14. **angulus terrarum**] 'corner of the world.' '*terrarum*' is used in exactly the same manner as in the phrase *orbis terrarum*. By the word '*angulus*' Horace does not so much wish to imply that Tarentum was in a 'corner of the world' as that it was a snug nook for retirement. The last syllable in '*ridet*' is lengthened because the accent of the verse falls on it. Cf. 13. 16 *timĕt aliunde*. '*ridet mihi*,' lit. 'smiles to me' = takes my fancy.

non Hymetto mella decedunt] 'the honey does not give way before *that of* Hymettus.' Neither Latin nor Greek have a use of the pronoun similar to the word 'that' in the above sentence: they are therefore obliged either to say 'the honey does not give way before *the honey* of Hymettus,' or to take a short cut (*compendium*, whence the phrase '*comparatio compendiaria*' applied to this idiom) and avoid such round-about method by saying 'honey does not give way before Hymettus.' So below '*baca Venafro*' and Hom. Il. 17. 51 κομαὶ Χαρίτεσσιν ὁμοῖαι 'locks like *those of* the Graces.' Cf. also 14. 28 *mero... pontificum potiore caenis*.

15. **decedere** is used of one who quits the footpath to make way for another, hence = 'to yield to.' Probably however here, considering the use of the word '*certat*' immediately after, the notion is rather of a vanquished competitor quitting the arena.

16. **baca**] '*the* berry,' *par excellence*, i.e. the berry of the olive.

18. **Iuppiter**] i.e. the god of the atmosphere. Jupiter = Diupater, 'the father of brightness,' i.e. of the sky, Diu being from the Sanskrit root DIV (whence *divus*, *dies*, Ζεύς, Διός, or Διϝός &c.) which indicate brightness. Cf. too, *Diespiter*, Od. 1. 34. 5 and Od. 3. 2. 29.

brumas] '*bruma*' = '*brevima*,' i.e. 'the shortest day,' then generally 'winter.'

Aulon] a mountain near Tarentum, celebrated for its vineyards. For *Falernis* see 3. 8, and note.

21. **te mecum**] The two words are side by side, even as the two friends were to be.

et beatae arces] These words complete and specialize the words '*ille locus*': 'that spot, yes, those happy heights call for our presence.' Orelli is probably right in referring *arces* to the heights of Aulon, near Tarentum. The word is undoubtedly often applied to towns, for indeed most of the Italian towns were originally *arces*, i.e. 'places of defence' (*arceo*), built on lofty rocks, spots generally with some river at the foot, as was naturally in an early and lawless society, and for which cf. Virgil's well-known description, Georg. 2. 156:

> *Tot congesta manu praeruptis oppida saxis,*
> *Fluminaque antiquos subterlabentia muros.*

But Tarentum being on the sea coast could scarcely be called *arx*; unless, indeed, its position happened to be such as that of e.g. Scarborough or Whitby.

22. **calentem**] i.e. when the ashes were being removed from the pyre to the urn. It was customary to sprinkle them with perfumes and wine: the poet naturally prefers 'the homage of a tear.' Notice '*tu*' emphatic.

23. **debita**] not 'due by custom,' for custom ordained the sprinkling with perfumes, but 'due to our friendship.'

24. **vatis amici**] I have little doubt that in the summary at the beginning I have not unduly pressed the meaning of

these two most emphatic concluding words, which the commentators seem entirely to neglect. Horace has a double claim (cf. *debita*) on Septimius' tears (1) their long friendship, (2) the fact that that friendship had been hallowed by the presence and favour of the Muses. Theirs had not only been a 'fair companionship,' but they had also 'with singing cheered the way.' (Tennyson, In Mem. c. 22.)

ODE VII.

'Pompeius, with whom I once saw service under Brutus, with whom I have often joined in revelry, who has thus restored you to your civil rights? How I remember being in the rout of Philippi with you, when I ran away so ingloriously and Mercury spirited me away safe home, while you were sucked back into the tempest and tumult of the war! Come offer a sacrifice to Iuppiter for your return, and then we will hold a reckless revel beneath the laurels here. On such a day I should scorn to be sober.'

1. **saepe**] i.e. during the two years before the battle of Philippi.

tempus in ultimum deductae] 'Brought down into uttermost peril.' '*tempus*' here means 'a special' or 'critical period of time;' the notion of 'peril' attaches to it from the adjective '*ultimum*,' which implies danger. Cf. Cic. Phil. 5. 17. 46 *tempore summo reipublicae*='at an extreme crisis of the commonwealth.'

2. **Bruto**] M. Brutus, the murderer of Caesar, commanded, along with Cassius, at Philippi (B.C. 42).

3. **redonavit Quiritem**] 'given thee back a full citizen.' After Philippi a large proportion of the republican party were pardoned by Octavian, Horace among them: Pompeius, however, seems still to have remained in arms with the relics of the beaten faction; possibly he joined his namesake, Sex. Pompeius, whose piratical career only ended in B.C. 35. Anyhow he had only just been amnestied.

Quirites signifies a Roman citizen in full possession of his civil rights, or, according to the legal phrase, *capite non deminutus*. Hence in public documents the phrase, *populus Romanus Quiritum*, and among the jurists, *ius Quiritum*. The word was only applied to Roman citizens in a civil capacity, never to soldiers; hence the point of Caesar's beginning a speech to the mutinous 10th legion with the word *Quirites*. The word deserves study in a good Dict.

5. **sodalium**] used of 'comrades in enjoyment' in connection with the lines which follow.

6. **morantem...fregi**] 'I have often with (the aid of) wine defeated a wearisome day.'

Wickham explains '*fregi*' of 'breaking the continuity of business hours,' comparing Od. 1. 1. 2, *partem solida demere de die*, but the interpretation seems forced and gives no sense to '*morantem*.' Orelli simply says '*fregi, breviorem reddidi*,' which lacks clearness. *Frangere*, however, is very common in the sense of 'to crush,' 'defeat,' 'break the back of,' and so taken it gives admirable sense: the day threatened to be dull, wearisome and tedious, but Horace had a remedy quite strong enough to defeat its threats and make it move along very fast and pleasantly.

7. **coronatus...**] lit. 'garlanded as to my locks glistening with Syrian unguent,' i.e. wearing a garland on my locks, &c. *Malobathrum* is a corruption of the Indian name for a plant from which unguent was extracted. It is called 'Syrian' because nearly all Indian products were brought to the sea-coast through Syria, and bought by Roman merchants in Syria, so that all such merchandise is indiscriminately called 'Syrian.' Cf. 11. 16, *Assyriaque nardo*.

9. **Philippos et celerem fugam**] A good instance of Hendiadys (ἓν διὰ δυοῖν) = 'Philippi's hurried rout.' For a description of it cf. 1. 16—20 and notes.

10. **sensi**] a favourite word of Horace, meaning 'to feel to one's cost,' 'to feel anything painful.' Cf. Od. 4. 4. 25, *sensere*, of the conquered tribes 'feeling to their cost' the power of Rome. So Od. 3. 27. 22, *sentiant motus*, of those at sea.

relicta non bene parmula] Horace always speaks of his short military career as of something he can look back upon as too curiously absurd to be talked of gravely; that he is half

jesting is clear here, as Wickham well observes, from the ironical use of the diminutive *parmula*, 'my poor shield.' *non bene* is also used in jest = 'not over bravely:' in serious writing *non bene* would = 'most disgracefully,' according to the well-known rhetorical figure *litotes* (λιτότης, a making smooth), by which, when you wish to leave the impression that a man is, say, 'most deserving,' you speak of him as 'not undeserving.'

Horace is probably induced to tell this tale against himself by the fact that he is imitating the example of Alcaeus, Archilochus, and Anacreon (v. Orelli ad loc.).

For the disgrace of throwing away the shield cf. the use of the word ῥίψασπις and the Spartan mother's advice to her son, 'Return either with your shield or upon it.'

11. **cum...mento**] The description in these lines is of course sober earnest, all the more telling preceded and followed as it is by ironical jesting.

minaces... = 'those but late so threatening touched with their chin the disgraceful dust.' The *solum* is called *turpe*, because when they 'bit the dust' they were defeated, and to a certain extent all defeat is disgraceful.

Orelli prefers to take *tetigere mento* as if referring to the abject prostration of suppliants, with their faces in the dust, rather than as an Horatian reproduction of phrases such as ὀδὰξ λαζόμενοι γαῖαν, Hom. Il. 2. 418, and *humum semel ore momordit*, Virg. Aen. 10. 349. He quotes a passage of Appian to prove that certain leaders did, after the battle, 'come as suppliants' (ἱκέται προσήεσαν) to Antony: but this is really too recondite and unimportant. What Horace wishes to do is not to commemorate the cowardly behaviour of some of his fellow soldiers after the battle—to do which would be at once unpoetical and ungenerous—but to tell us in five thrilling words how in that fierce fight those 'grim warriors bit the dust.'

13. **sed me**] Wickham well points out the strong opposition to '*tecum*.' Note too the emphatic position of the two words at the beginning of two stanzas.

Mercurius celer] Mercury was not only the speedy messenger (*celer*) of heaven, but the inventor of speech (cf. Acts xiv. 12 'they called...Paul Mercurius because he was the chief speaker') and therefore the patron of poets. Cf. 17. 29.

denso aere] 'In a thick cloud.' So in Hom. ἠέρι πολλῇ. *aer* from being constantly opposed to *aether*, the pure upper air (so too in Greek ἀήρ and αἰθήρ) was frequently used as = 'cloud' 'mist.'

Horace is here satirizing Homer, who represents his divinities as rescuing a defeated hero by this somewhat unfair device whenever convenient. e.g. Il. 3. 380. Orelli's note '*mera est φαντασία*' is hardly more necessary than the 'This is sarcasm' of Artemus Ward.

15. **resorbens**] 'sucking back.' The metaphor is from a shipwreck: the breakers had cast Horace safe upon the shore; a back eddy had sucked his friend back amid 'the raging surf' (*freta aestuosa*).

17. **ergo**] i. e. since after so many dangers you are safe at home.

obligatam redde] 'duly offer the banquet as you are bound.'

reddo is frequently not 'to give back,' but 'to give what is due;' but in fact the two senses are but one: Pompeius had doubtless bound himself by a vow (*voto se obligare*) to offer a feast to Jove, and so when he 'duly offered' it, he was but 'giving back' to the god what the god had given him.

'*obligatam*' = lit. 'that is bound on you' i. e. to which you are bound: the word is a technical one with regard to religious obligations, e.g. C. Leg. 2. 16. 41, *voti sponsio quia obligamur deo*, cf. too the possible derivation of *religio* from *religare*.

21. **oblivioso**...] Here Horace represents the feast to which he invites his friend as actually realized, and himself as urging on the attendants to their various duties.

oblivioso 'that brings forgetfulness,' i. e. of care, cf. *Liber, Lyaeus*. It is the οἶνον λαθικηδέα of Alcaeus.

levia] Notice the quantity of the *e*. It is the same word as the Greek λεῖος or λειϝος, whereas *lĕvis* = *legvis* the Greek ἐλαχύς.

Massico] From *Mons Massicus* in Campania.

22. **ciboria**] 'large cups made to imitate the god of the Egyptian bean (*colocasium*).' Wickham.

23. **conchis**] Shells, or vessels made to imitate shells were used to contain unguents. So Martial—Mart. 3. 82. 27, speaks of a *murex aureus* as used for this purpose.

quis ...myrto] 'Whose task is it speedily to fashion garlands with pliant parsley or with myrtle?' *propero* 'to hasten,' is intransitive, but is frequently used transitively in the secondary sense of 'to make hastily;' *deproperare* has the additional meaning of 'completing.' *apium* was used both by the Greeks (e.g. in the garland given as a prize at the Nemeaean games) and Romans for chaplets, cf. Virg. E. 6, 68 *Floribus atque apio crines ornatus amaro.* For '*udo*' cf. Theocr. 7. 69, πολυγνάμπτῳ τε σελίνῳ, 'with easily bent parsley.'

25. **quem...bibendi]** 'Whom shall Venus declare lord of the revel?' at feasts a president was chosen by lot (*magister* or *arbiter bibendi*, συμποσίαρχος, ἀρχιτρίκλινος, St John ii. 9, 'master of the feast'). *Tesserae*, 'dice' were used for this purpose, or *tali*, 'knuckle-bones;' these had four marked sides, and the highest was when they all came up differently; it was called *jactus Veneris* (here called '*Venus*'), the lowest throw being called *canis*. Cf. Od. 1. 4. 18, *nec regna vini sortiere talis.*

27. **Edonis]** The Edoni were a Thracian people near the Strymon. The Thracians were notorious for their orgiastic worship of Bacchus or Dionysus. Cf. Od. 1. 27. 1.

28. **furere]** lit. 'to be mad'='to hold furious revel.' So too Od. 3. 19. 18. *insanire.*

ODE VIII.

An ode to Barine, fair, fickle and forsworn.

1. **ulla...unquam]** 'had any punishment, Barine, for faith forsworn ever marred your beauty.' The ancients believed that the gods specially punished perjury by the infliction of some personal disfigurement: the fact that Zeus did not blast the perjured (ἐπίορκοι) with his thunder is used as an argument against his existence by the Socrates of Aristophanes v, Nub. 399. Orelli aptly quotes Ov. Am. 3. 3. 1.

esse deos, i, crede; fidem jurata fefellit:
et facies illi, quae fuit ante, manet.

ius peieratum] *jus* is never used by itself for 'an oath,' but from the analogy of its use in the word *jusjurandum*, Horace has invented this phrase, which is at once so clear

and effective that it is a distinct addition to the Latin language. For a similar instance of oxymoron, cf. Tennyson,

> 'His honour rooted in dishonour stood,
> And faith unfaithful kept him falsely true.'

3. **nigro uno**] Both these adjectives go with both *dente* and *ungui; uno* is emphatic, *one single.*

5. **crederem**] Notice the marked contrast between the long protasis, and the emphatic monosyllabic apodosis. Had I, he means to say, one atom of hope that you might possibly keep your word, then I would, spite of everything, then and there, unreasonably and unhesitatingly believe.

tu] emphatic.

obligasti] See note on 7. 17. '*simul*'=*simul ac*, as soon as.'

6. **caput**] It was customary to 'swear by the head' (cf. St Matt. v. 36), i.e. invoking a curse on the head if the oath were broken: hence Horace's selection of the word here. But he is not uninfluenced by the recollection how very charming was that same 'perjured head,' 'wreathed' though it was 'with broken vows' (*votis obligatum*).

enitescis...cura] 'you shine forth in still more radiant beauty, and advance the cynosure of all our youth.'

'*enitescis*' and '*prodis*' are admirably used of Barine's soft and dazzling beauty as she appears: they are words that might be used of the rising moon as she 'unveils her peerless light;' in fact they almost suggest the comparison.

9. **expedit**] very emphatic. Not only does perjury do you no harm but it absolutely 'suits you!'

10. **fallere**] 'to deceive,' or 'cheat,' i.e. 'to swear falsely by.' Cf. Virg. Aen. 6. 324, *Di cujus jurare timent et fallere numen.* Cf. too the common phrase *fidem fallere*='to break a pledge.'

et toto...carentes] Notice how Horace heaps together words of weight and solemnity to express the awfulness of the oaths Barine had broken.

13. **hoc**] i.e. the fact of your perjury. Notice the climax of thought, not only does Barine not suffer for her perjury, but

it absolutely does her good, nay the deities even smile approbation of it.

inquam] Just as we insert 'I assure you' parenthetically when we think what we are saying may appear incredible.

15. **ardentes**] burning arrows were frequently used in war: Cupid's are so called, because where they hit they kindle 'the fire' of love. Cupid sharpening his arrows is a favourite subject on antique gems.

17. **adde, quod**] = *accedit quod*, though somewhat more poetical; 'then too there is the fact that.' This seems better than to make '*Barine*' the vocative to be understood with '*adde*.' For the phrase see Dict. s.v. *addo*.

pubes crescit, servitus crescit] Notice how Horace by simply putting these two statements side by side expresses the completeness of Barine's empire: to say 'new youths are growing up,' is identical with saying 'you have new slaves growing up,' the two phrases are interchangeable.

21. **te...**] Barine was the dread of three classes, timid mothers, thrifty fathers, and anxious brides.

For '*juvencis*' see Intr. to Ode 5. It is used here half satirically where you might expect such a word as 'darling.'

23. **tua aura**] 'the breath of your love.'

ODE IX.

'Rain, storm, frost do not last for ever, but your grief, Valgius, for Mystes seems eternal. And yet, bethink you, even Nestor ceased to lament his son, nor did his sisters bewail Troilus for ever. Cease then these womanly tears, and let us find relief for our private sorrows in singing of the glorious exploits of Augustus.'

The date of the ode has been considered doubtful, though it would seem sufficiently fixed by the accurate language of the concluding stanzas. Wickham says, 'it is impossible in these poetical references to Augustus' exploits to disentangle anticipation from history, or the hyperbolical dress of historical

fact:' but though this may be true as a general remark, it is totally inapplicable to such definite words as 'the triumphs Augustus Caesar has just won over Armenia and the Parthians,' especially when we know as a fact that Augustus went to the east, B.C. 21, and in B.C. 20 sent an expedition into Armenia under Tiberius and recovered from the Parthians the standards lost by Crassus at Carrhae, receiving the personal submission of Phraates (cf. Epist. 1. 12. 26). Horace when he wrote the last two stanzas obviously had in his mind the lines of Virgil, G. 3. 30,

Addam urbes Asiae domitas, pulsumque Niphatem,
Fidentemque fuga Parthum versisque sagittis
Et duo rapta manu diverso ex hoste tropaea.

Now although Virgil wrote the Georgics B.C. 37—30, there is little doubt that he subsequently revised them, and that these lines were added to them shortly before his death in B.C. 19. Nor need we wonder that Horace reproduces almost the phraseology of Virgil seeing that the ode is addressed to one who was the common friend of both: let us, he says, forget grief in following Virgil's example, and singing of 'Caesar' and 'Niphates,' and 'the Parthian' and 'trophies.'

C. Valgius Rufus was himself a poet, but is only known to us from his being one of the small poetic circle that gathered round Maecenas. Cf. Sat. 1. 10. 82:

'Plotius et Varius, Maecenas Virgiliusque
Valgius et probet haec Octavius.'

1. **hispidos**] 'shaggy,' i.e. 'rough,' 'disordered,' representing the effect of continuous wet weather on the fields.

2. **Caspium**] Notice very carefully Horace's fondness for specializing general words such as 'sea,' 'shore,' and the like, by giving to each 'a local habitation and a name:' the effect is to give definiteness and reality. Cf. '*Armeniis*,' '*Aquilonibus*,' '*Garyani*.'

3. **inaequales**] either 'uneven,' 'gusty,' or 'that make uneven' (cf. *hispidos*), the latter sense being supported by Horace's application of the adjective (Epist. 1. 1. 94) to a bad hair-cutter, *curatus inaequali tonsore capillos*.

5. **stat**] 'is stiff,' referring to the rigidity of ice. Cf. Od. 1. 9. 3, *geluque flumina constiterint acuto*.

iners] 'lifeless.' So Od. 4. 7. 12, *bruma recurrit iners*. The epithet is used partly with reference to the general notion of torpor and absence of vitality which is always associated with extreme cold, but also because frost stops all outdoor work. Cf. too Od. 1. 22. 17, *pigris campis* of the Arctic regions.

7. **laborant**] 'strain beneath the north winds.' The word refers to the groaning and creaking of the timber as if in pain.' Cf. Od. 1. 9. 3, *silvae laborantes* of the snow-laden branches. Garganus is a mountain in Apulia.

8. **viduantur**] 'are widowed of,' i.e. 'are despoiled of.'

Notice how throughout these two stanzas Horace has selected illustrations from nature which admirably fall in with the idea of grief, 'rain,' 'disorder,' 'storms,' 'lifelessness,' 'winds,' 'groans,' 'desolation.'

9. **tu**] 'But you.' The adversative force is brought out in the Latin by the prominent position of the '*tu*.'

urges flebilibus modis] 'pursue unwearied with mournful measures.'

urgere is a favourite word with Horace. Cf. 10. 2 and 18. 20. It here indicates that Valgius will not let the subject of Mystes' loss go; he is 'continually pursuing' it.

10. **Mysten**] The name is Greek (*μύστης* = initiated). Probably he was a favourite Greek slave (such a one as the *anagnostes* or *reader*, whom Cicero laments, ad Att. 1. 12); the name is found in inscriptions applied to slaves.

Vespero] From *Vesperus* the evening star personified, the usual term being *Hesperus*. Both words are identical with the Greek *ἕσπερος*, what is the rough breathing in Greek appearing in Latin as either 'h' or 'v.' The same star when it appears in the morning is called 'Lucifer' and *Φωσφόρος*. Cf. Tennyson, In Mem. c. 120,

> 'Sweet Hesper-Phosphor, double name
> For what is one.'

12. **rapidum**] Here used not as a merely ornate epithet, but in close connection with '*fugiente*.' Lucifer flies before the Sun when he comes forth as a giant 'to run his course.'

13. **ter aevo functus**] 'who had passed through three generations.' The phrase must not be pressed too closely. *aevum* appears to mean a space of about 30 years, 'a generation.' Men may on the average be said to have children at about the age of 30 (one generation), grandchildren (the second generation) at 60, and great-grandchildren (the third generation) at 90. Hence a man of 90 may be fairly said to have passed through three generations. Anyhow Horace is only copying Homer's celebrated description of Nestor, Il. 1. 250,

ἤδη δυο μὲν γενεαὶ μερόπων ἀνθρώπων
Ἐφθίατο.....μετὰ δὲ τριτάτοισιν ἄνασσεν.

14. **Antilochum**] slain by Memnon. '*Amabilem*'='though so loveable,' so below '*impubem*'='though cut off in the flower of his youth.'

16. **Troilon**] slain by Achilles. Virg. Aen. 1. 475 speaks of him as

Infelix puer atque impar congressus Achilli.

Phrygiae sorores] i.e. Cassandra, Polyxena, &c. 'Phrygian' is put for 'Trojan.' The historical Phrygia would not include Troy.

17. **semper**] Notice the emphatic position. Horace has been dwelling all through not on the folly of sorrow but of ceaseless sorrow. Cf. '*semper*,' l. 1; '*usque*,' l. 4; '*menses per omnes*,' l. 6; '*semper*,' l. 9; '*tandem*,' l. 18.

desine mollium querellarum] 'cease these womanly laments.' *Desine* is allowed to take a genitive on the analogy of Greek words, such as *λήγειν*, *παύεσθαι*, &c. So Od. 3. 27. 69, *abstineto irarum*. The rule for the spelling of words like *querella* is, that if the antepenultimate is short, the 'l' is doubled; if long, left single; so *loquella*, but *suadela*, *tutela*, see Munro, Lucr. 1. 39 n.

19. **tropaea**] See Introduction. *Tropaeum*=*τροπαῖον*, a memorial set up by the victors at the spot where the enemy's line was broken or turned back (*τρέπω*).

20. **rigidum Niphaten**] 'frozen Niphates,' a mountain of Armenia. Later writers speak of it as a river, probably

from its connection here with *Medum flumen* and the epithet *pulsus* applied to it by Virgil.

21. **Medumque flumen...vertices**] Notice the change of construction to the accusative and infinitive; 'and that the Persian stream (i.e. the Euphrates)...rolls its eddying waves less proudly and the Geloni within fixed limits career over their narrowed plains.'

For *Medus* referring to the Parthians see n. on 1. 31. The same event is alluded to by Virgil in similar terms, Aen. 8. 726, *Euphrates ibat jam mollior undis.*

For the phrase '*minores volvere vertices*' cf. R. C. Trench, The Alma:

> 'Alma roll thy waters proudly
> Proudly roll them to the sea.'

23. **Gelonos**] The Geloni were a nomad tribe of Scythians who roamed over the wide steppes (*campis*) by the Tanais or Don, and doubtless made frequent raids on horseback (*equitare*) into Roman territory.

ODE X.

An Ode to Licinius on the virtue of moderation, as the true lesson to be derived from philosophy and experience (see n. on line 5). It is too simple to need an epitome.

Licinius Murena, afterwards called A. Terentius Varro Murena, was the brother of the Proculeius of 2. 16, and of Terentia, wife of Maecenas. According to a statement of Dion Cassius 54. 3 (*ἀκράτῳ καὶ κατακορεῖ παρρησίᾳ πρὸς πάντας ὁμοίως ἐχρῆτο* 'he employed an intemperate and nauseous freedom of speech to all without distinction'), he must have been singularly wanting in the virtue which Horace, perhaps designedly, here selected for praise. Anyhow he joined Fannius Caepio in a conspiracy against Augustus B.C. 22, and was put to death.

1. **rectius**] The adj. *rectus* is used by the writers on moral philosophy as almost synonymous with *honestus*, to indicate

'that which is in accordance with the moral standard' (*regula*, from *rego*) 'what is morally right.' *Rectum* is used as a noun in Latin as a translation of the Stoic word κατόρθωμα='a morally right act performed with a knowledge that it is so:' for instances, see Dict. s. v.

The whole Ode is a good instance of Horace's happy power of combining the lessons of philosophy with those of practical common sense and experience. For other philosophical terms in it cf. '*auream*,' '*mediocritatem*,' '*sobrius*,' '*bene praeparatum pectus*' and '*sapienter*.'

altum urgendo] For *urgere* cf. n. on 9. 9: 'by ever strenuously making for the deep (i.e. open) sea.'

3. **nimium...iniquum**] 'by too closely hugging the dangerous shore.' To keep too close in shore involves risks from breakers, rocks, &c. The excess of caution or boldness is equally unwise. Cf. n. on next line.

5. **auream mediocritatem**] 'the golden mean.' The term 'golden' is used exactly as we talk of 'a golden rule.' Cf. too for this metaphorical use the phrase *aurea aetas*, and Od. 1. 5. 9, *qui nunc te fruitur credulus aurea*.

mediocritas is an attempt of Horace to reproduce in Latin, unadapted though it is for the expression of philosophic terms (cf. Lucr. 1. 136—139 and Munro, ad l.), the Gk. τὸ μέσον, τὸ μέτριον.

From observation of the advantages of moderation had sprung up such proverbial sayings as that which was inscribed over the temple of Delphi, Μηδὲν Ἄγαν, 'nothing in excess;' but it was Aristotle who first embodied the general idea into a philosophic conception, and made it the first principle of a system of moral philosophy. He shewed exhaustively that all the virtues, courage (cf. stanza 1), temperance (cf. stanza 2), &c., are 'mean states' lying between two extremes, which are 'vicious states,' one erring on the side of excess, the other of deficiency, e.g. 'courage' is the 'mean' or virtuous state, lying between excess of courage, i. e. recklessness, on one side, and deficiency of courage, i.e. cowardice, on the other. v. Arist. Ethics 2. 7 and Essay IV. in Sir Alexander Grant's ed.

mediocritas is defined by Cic. de Off. 1. 25 as *illa mediocritas, quae est inter nimium et parum*.

6. **tutus...aula**] '*tutus*,' as its position shews, qualifies the whole sentence down to '*aula*:' 'is secure, for he avoids the squalor of a worn-out dwelling, avoids too in his temperance the envy a palace excites.'

As in stanza 1 Horace has depicted courage as a mean between two extremes, so here he depicts 'temperance' as a mean equally removed from (*caret...caret*) squalor and extravagance. The term '*sobrius*' is undoubtedly used with reference to the Greek *σώφρων*, with which it is probably identical, and which is the term used by Aristotle to indicate the man who is 'temperate in all things,' as opposed to the man who indulges himself without restraint (*ἀκόλαστος*); Aristotle adds that this particular virtue has not two opposites 'as men who are inclined to take too little pleasure do not exist,'—an observation which, had he lived to see the development of the so-called virtues of Stoicism and asceticism, he would have been able to modify.

For *invidendus* = 'that is to be envied,' cf. Od. 3. 1. 45, *invidendis postibus*.

9. **saepius**] 'more frequently,' i.e. than smaller pines. The point of the stanza will be at once made clear by noticing that the emphatic words are '*ingens*,' '*celsae*' and '*summos*.'

13. **infestis secundis**] Ablatives absolute, 'things being adverse,' 'prosperous.'

metuit] Used not of cowardly fear, but of a just and reasonable fear, which begets prudence, temperance, and the like.

14. **alteram sortem**] 'the opposite lot.'

bene praeparatum] i.e. by the precepts of philosophy. So Seneca de Vita Beata 8, *Sapiens in utrumque paratus artifex vitae*. Horace is here inculcating a virtue for which we have no special name, but which is equally removed from foolish over-confidence and unreasonable despondency.

15. **informes**] So Virg. Georg. 3. 354, speaks of Scythia as *aggeribus niveis informis*, 'ugly,' or 'shapeless with heaps of snow.'

16. **Iuppiter**] Here in his capacity as god of the atmosphere. Cf. n. on 3. 23, *sub divo*. *Juppiter* = dyu-pater (*Ζεὺς πατήρ*), 'the father of the bright sky.' Cf. *Diespiter*, Od. 1. 34. 5.

idem] 'but yet he also.' *idem* gets this adversative sense, because it heightens and intensifies the contrast when you say that two opposite actions are done by the *same* person. Cf. l. 22, and *sed idem*, 19. 28.

17. **si male nunc**] i.e. *si male est nunc;* κακῶς ἔχει. Cf Od. 3. 16. 43, *bene est.*

olim] 'some day.' *olim* is an adverb of time, derived from *olle*, the old form of *ille*, and as *ille* signifies 'the man there, not here,' so *olim* signifies 'at some time there, not here,' i. e. at some time past or future, but not present. It is perfectly indefinite: Virgil uses *cum olim*, or *olim cum* simply for 'whenever.'

18. **quondam**] Rare in this sense of 'sometimes.' Cf. Virg. Aen. 2. 367.

cithara...musam] 'wakes with the lyre his (previously) silent muse.' For the metaphor in '*suscitat*,' cf. Gray, Progress of Poesy, 'Awake, Aeolian lyre awake.'

19. **arcum tendit Apollo**] 'stretches his bow,' i.e. keeps it strung. Cf. Od. 3. 4. 60—65. For Apollo as a destructive deity (? connected with ἀπόλλυμι), see Class. Dict.

21. **rebus angustis**] 'in straitened circumstances.' For construction, see n. on l. 13.

22. **appare**] 'shew thyself.' *apparere* is here used not in the sense of 'to appear,' as opposed to 'to be in reality,' but as the Gk. φαίνεσθαι is often used = 'to shew, or display oneself' in any character.

sapienter idem] 'you will also if you are wise.' *sapiens* is the technical word used by the Stoics for 'the ideal wise man,' 'the perfect philosopher,' hence *sapiens* often = 'a philosopher.'

23. **contrahes**] For the metaphor from sailing, cf. stanza 1, 'you will take in,' i. e. make smaller. The Gk. phrase is ὑποστέλλειν τὰ ἱστία.

nimium secundo] 'too favourable.' Excessive prosperity was always held by the ancients to be fraught with danger. Cf. the whole plot of Aesch. Agamemnon, and the general belief in 'Nemesis,' and especially our own Litany, 'in all time of our wealth...good Lord, deliver us.'

'*secundo*' (from *sequi*) = 'following,' is accurately used of a wind right astern.

ODE XI.

'Cease, Hirpinus, from your cares about wars and wealth: 'we need but little here below, nor need that little long.' Fading flowers and waning moons warn us against the wearisome uselessness of endless calculations. Come and be happy while you may.'

For the whole tenor of the Ode, cf.:

'Live while you live,' the Epicure will say,
'And give to pleasure every fleeting day:'
'Live while you live,' the sacred Preacher cries,
'And give to God each moment as it flies.'
Lord, in my life let both united be;
I live to pleasure while I live to Thee.

DODDRIDGE.

1. **Cantaber**] See n. on 6. 2, and for '*Scythes*' (Σκύθης), n. on *Gelonos*, 9. 23.

2. **Hirpine Quinti**] Nothing is known of him.

quid...cogitet] 'what he plots,' Oblique interrogation dependent on '*quaerere*.'

Hadria divisus obiecto] 'separated from us by the barrier of the Adriatic.' The Adriatic was a natural defence to Italy against the barbarous tribes inhabiting the modern districts of Montenegro, Albania, Servia, Bulgaria, &c., whom Horace speaks of vaguely as 'Scythians,' i.e. predatory and barbarous races in the neighbourhood.

3. **remittas**] lit. 'to unloose or slacken anything that has been in a state of tension,' here used of relaxing the strain on his mind: 'cease so anxiously to enquire.'

4. **trepides...aevi**] Wickham well renders 'worry thyself about provision for a life that needs but little.' For *trepido* see n. on 4. 24. Orelli compares the similar use of the Gk. πτοεῖσθαι, of nervous, fluttering, excessive anxiety. For what Epicurus considered necessary, cf. his saying quoted by Diog.

10. 11. 'For myself I can be pleased with bread and water, yet send me a little cheese that when I want to be extravagant I may be'——an admirable satire on our use of the word 'epicure.'

6. **levis**] 'beardless,' 'smooth faced.' See n. on 7. 21, and cf. Od. 4. 6. 28, *levis Agyieu*, 'O ever-youthful Apollo.'

arida canitie] 'wizened hoary age.'

9. **non semper**...] Cf. Hymns Ancient and Modern:

> 'Yet birds and flowerets round us preach;
> All, all the present evil teach
> Sufficient for the day.'

11. **aeternis**...**fatigas**] '*consiliis*' is governed both by '*minorem*' and '*fatigas*.' 'Why do you weary with eternal schemes your mind which is less than (i. e. incapable of dealing with) them?'

'*aeternis*' seems used in two senses (1) = 'ceaseless' (2) = 'that are concerned with an infinite future,' as if you were going to live for ever.

13. **platano**] The plane was a favourite tree for reclining under both with the Greeks and Romans, cf. Plato, Phaed. 229 A. Ovid, Met. 10. 95, calls it *genialis*, 'made for enjoyment.'

hac] is graphic and vivid.

14. **sic temere**] 'carelessly just as we are.' Cf. Hom. Il. 2. 120, *μὰψ οὕτως*, and Plato, Gorg. 506 D, *οὕτως εἰκῇ*. For the use of '*sic*,' cf. Ovid, Fast. 1. 421, *sicut erat*, 'just as she was.' The final *e* of *temere* is of doubtful quantity and always elided in poetry.

et rosa...**capillos**] 'and our gray locks crowned with scented roses.'

16. **Assyriaque nardo**] For '*Assyria*' cf. n. on *Malabathro Syrio*, 7. 8.

17. **Euius**] Bacchus was so called from the cry *εὐοῖ* used in the Bacchic festivals.

18. **edaces**] 'carking,' 'consuming.' Cf. Od. 1. 18. 4, *mordaces sollicitudines*.

quis puer...] See n. on 7. 23, *puer*=παῖς, 'a slave.'

ocius] 'with more than ordinary speed.'

19. **restinguet...Falerni**] For '*Falerni*,' see n. on 3. 8: it was a potent heating wine, hence Horace asks that its 'fire' should be 'quenched' with water.

21. **quis devium..**] 'Who will lure from her home that coy retiring maiden Lyde?'

22. **dic age...maturet**] 'go, bid her hasten.' '*age*' is merely used like an interjection and does not affect the construction; '*maturet*' is dependent on '*dic*,' it is the subjunctive of Oblique Petition after a verb of commanding or entreating.

23. **in comptum...nodum**] 'Her hair bound back into a neat knot after the fashion of a Laconian maiden.' Any one who has seen a Greek statue will know the simple elegance with which the Greek women dressed their hair. Horace probably selects the Laconians because of their known simplicity.

incomptum is the reading of many MSS. but gives no satisfactory construction, as it is impossible to take the two accusatives '*comas*' and '*nodum*,' both after '*religata*,' and if *incomtum nodum* be taken with '*maturet*' the sense is absurd 'go bid her along with an ivory lyre quickly form a knot!'

Bentley seeing the excellent sense given by the adj. *incomptus* in connection with Horace's hasty summons, boldly proposes to read *incomptam...comam religata nodo.*

ODE XII.

'You would not, I am sure, Maecenas, desire that I should attempt to tell of the wars of the Romans and the contests of gods and heroes on the peaceful lyre, and besides you yourself will recount Caesar's triumphs better in a prose history. 'Tis my more fitting task to describe the charms of Licymnia—Licymnia one single curl of whom you would not barter for the wealth of Arabia, so powerful are her kisses, her coquetry, and her love.'

Doubtless Horace had been urged by Maecenas to compose an ode or odes on some national theme, some subject in which the deeds of Augustus might be introduced as a climax (for an instance, see Od. 1. 6), and this Ode is his apology for refusing to do so—a refusal for which he atones by selecting Licymnia (i.e. Terentia) as a perfect instance of a theme more befitting his Muse.

1. **nolis...tuque...dices**] 'you would be unwilling (i.e. on general grounds of taste, inappropriateness, and the like)...and (there is also a special reason, viz.:) you will yourself tell .....'

The fact that *nolis* corresponds to *tuque dices* renders it impossible to give it the imperative sense 'Be unwilling' or 'Do not desire,' as in that case *tuque dices* would have to be altered into *nam tu dices*, or something of the sort.

longa ferae bella Numantiae] Both adjectives are emphatic: 'long' wars need an epic poem, 'savage' combats do not suit the lyre. Numantia was taken B.C. 133, by P. Scipio Africanus the younger after it had been besieged eight years.

2. **dirum Hannibalem**] The best MSS. read *durum*, but I cordially agree with Orelli's preference for *dirum*, the epithet applied to Hannibal, Od. 3. 6. 36, and Od. 4. 4. 42, and which is singularly appropriate, and, to my mind, necessary here. Two centuries after the invasion of Hannibal there still lived in Italy 'the terror of his name:' he was still 'Hannibal the Dread;' with his name that epithet was indissolubly united. How then could Horace, especially here where he is selecting typical instances of great wars and warriors' names and epithets that were on every tongue, venture on such a parody of *dirus* as to alter it to *durus?* It would be equally pardonable in a modern poet to call Wellington not the 'Great Duke,' but the 'Grand Duke.'

Siculum mare...] Referring to the victories of C. Duilius at Mylae, with the first fleet the Romans ever built, B.C. 260, and to that of Lutatius Catulus at the Aegatian Islands, B.C. 242.

3. **Paeno purpureum**] The conjunction of these two adjectives is remarkable, considering the notoriety of 'Phoenician

purple:' it is probably an oversight; if intentional it must be stigmatized as an affectation.

mollibus aptari citharae modis] 'be set to the lyre's gentle measures.' By '*aptari*...' Horace expresses the fitting or adjustment of a subject to such metres as may conveniently be sung to the accompaniment of the lyre.

'*mollibus*,' so Od. 1. 6. 10, *imbellis lyrae*. Horace in both cases selects the epithet to assist his excuse, not because he wishes to characterize lyric poetry as universally 'unwarlike, mild and gentle.' Admirably adapted no doubt it is for dealing with lighter themes such as love and revelry, but Horace was well aware of its capability to sound a graver note. Cf. next Ode, l. 26, *et te sonantem plenius aureo | Alcaee plectro dura navis | dura fugae mala, dura belli*, and for admirable instances such Odes of his own as e. g. the first six in Book 3, and for his deliberate estimate of the lyric art the dignified self-consciousness of the closing Ode of the same Book.

5. **nimium mero**] 'too indulgent in wine.' Hylaeus was one of the Centaurs; for the battle between the Centaurs and Lapithae, cf. Od. 1. 18. 8, and see Class. Dict. s.v. 'Pirithous.' The instance is selected as a typical subject of epic poetry, and is especially well known to us as being represented on the sculptured metopes of the Parthenon now in the British Museum.

7. **telluris iuvenes**] = γίγαντες 'the Earthborn.' For an account of this attempt cf. Od. 19, 20–24 and notes.

unde periculum...domus] 'at the danger of whose attack the bright abode of ancient Saturn shook with fear.' *unde*, lit. 'whence,' i.e. 'from whom,' 'at whose hands.' '*periculum*' is the direct acc. after '*contremuit*,' which takes an acc. from the general sense of 'fearing' contained in it: it is strictly intransitive = 'to quake or shake with fear,' and as expressing the physical effect of fear is admirably applied to the heavens. For a similar use, cf. Psalm civ. 32, 'The earth shall tremble at the look of him,' cxiv. 7, 'Tremble thou earth at the presence of the Lord.'

fulgens] because the sky is the abode of light and brightness, cf. Od. 3. 3. 33, *lucidas sedes* = 'the halls of light,' i.e. heaven.

9. **tuque . . .**] See n. on l. 1. I entirely dissent from Orelli's view that *tu* here is indefinite, i.e. that 'you' = 'any

one:' his objection is based on the general grounds that we know nothing of any such purpose of Maecenas, that it is in itself improbable, and that it is improbable that Horace would refer to it, but on the other hand, considering (1) that the Ode is addressed to Maecenas, (2) that '*tu*' is from its position eminently emphatic, (3) that the vocative '*Maecenas*' follows within six words, if '*tu*' does not refer to Maecenas, language must cease to be an intelligible medium for the conveyance of thought. To assume that Maecenas had at some time such intention is surely not impossible; to assume that 'you will describe, O Maecenas,' means 'some one else will describe, O Maecenas,' is absolutely impossible.

pedestribus historiis] *pedestris* is apparently used by Horace to represent the Gk. πεζὸς λόγος, or πεζῇ λέγειν; Prose keeps along the ground, Poetry soars into the air. The English word 'prose' (from *prorsus*) expresses that which 'goes right on,' as opposed to 'verse' (*versus verto*).

historiis] ἱστορία, 'an enquiry,' then 'a history.' Cf. Herod. 1. 1, ἱστορίης ἀπόδεξις ἥδε, 'this display of the results of my enquiry;' on the other hand Thuc. 1. 1, Θουκυδίδης ξυνέγραψε.

11. **per vias**] especially up the 'Sacred Way' to the summit of the Capitol. '*colla*' is used with reference to the chains on their necks. Cf. Epod. 7. 7, *intactus aut Britannus ut descenderet | sacra catenatus via.*

13. **me . . .**] in strong contrast to *tu*.

dominae . . . Licymniae] 'The Queen of hearts Licymnia.' It is not improbable that under the *nom-de-plume* of Licymnia Horace refers to Terentia the wife of Maecenas. The fact that the two names are identical in scansion makes this very probable: the ode would be sent privately with the real name, but be published with the fictitious one substituted. Moreover the fact that Licymnia (l. 20) takes part in the festival of Diana shews that she must have been a Roman lady. *Domina* (*dominus* = 'a master of slaves') = 'one who holds hearts in thrall.'

14. **lucidum fulgentes**] 'brightly sparkling.' *lucidum* is really a cognate acc.; you can say *lucidum fulgorem fulgere*, and therefore briefly *lucidum fulgere*, cf. Od. 1. 22. 23, *dulce ridentem*, also 2. 19. 6, *turbidum laetatur.*

15. **bene fidum**] 'firmly faithful,' the adverb confirms the force of *fidus*, as *male* would obliterate it (*male fidus* = 'utterly unfaithful').

17. **quam nec dedecuit**] 'In whom it has not been unbecoming . . .'

'Not unbecoming' = 'most becoming,' cf. 1. 22, *non indecoro*, and n. on 7. 10, *non bene*. At the same time the peculiar turn of the expression seems to refer to the fact that '*ferre pedem choris*,' and '*certare joco*,' were not usually considered 'accomplishments' in a Roman lady; it needed Licymnia's special tact and grace to excuse them.

ferre pedem choris] 'to move her feet in the dance.' Cf. Virg. Georg. 1. 11, *ferte simul Faunique pedem Dryadesque puellae.*

18. **dare brachia**] i.e. in dancing. '*nitidis*' = 'in festal attire.'

20. **Dianae celebris**] 'Diana with her throng of worshippers.'

21. **quae tenuit . . .**] = *ea, quae tenuit*, an adjectival phrase put for a noun, and parallel to '*Mygdonias opes*,' both being governed by '*permutare*' = here 'to take in exchange.'

Achaemenes] The legendary ancestor of the Persians. Eastern potentates have always been the accepted types of vast wealth. Cf. Milton, Par. Lost, 2. 3:

> 'Or where the bounteous East with richest hand
> Showers on her kings barbaric pearl and gold.'

22. **Mygdonias**] Mygdon was a prince of 'fertile Phrygia' mentioned by Hom. Il. 3. 186.

24. **Arabum**] Arabia Felix, or Sabaea, was celebrated for its rare and precious perfumes, and is therefore always spoken of as 'wealthy.' Cf. Od. 1. 29. 2, *beatis Arabum gazis*, Od. 3. 24. 1, *Intactis thesauris Arabum*, and 1 Kings x. 1, also Psalm lxxii. 15, 'Unto him shall be given of the gold of Arabia.'

plenas] 'full,' because hitherto unrifled by the Romans. For the unsuccessful expedition of Aelius Gallus to Arabia, B.C. 24, see Od. 1. 29.

25. **dum**] This stanza goes closely with the preceding one: 'he would not barter a lock of hair for the whole world, while, i.e. so long as he was under the fascination of her caresses'——what he might do in calmer moments Horace wisely does not say.

26. **aut facili.... occupet**] 'or with yielding sternness refuses the kisses which for all that even more than her suitor she loves to have stolen from her (and) sometimes is herself the first to steal.'

'*facili saevitia*' is an instance of oxymoron. Some MSS. read *occupat* which would then be parallel to *negat*. *occupo* is used like the Greek *φθάνω* followed by a participle—'to anticipate some one in doing something.'

Orelli gives for '*occupet*' *φθάνοι ἄν*, and therefore must translate 'would rejoice . . . would be the first to snatch,' which is to me unintelligible. It gives excellent sense to make the subjunctives dependent on '*quae*' = *quamvis ea*—'she refuses the kisses *although* she longs for them.'

ODE XIII.

An Ode suggested by one of his trees nearly falling on his head. 'Verily I could believe the fellow guilty of any crime who first planted thee, accursed log, that didst nearly crush me to death! Crushed by a falling tree! yes, take all the precautions we may, death ever comes from a quarter we had never guarded against. Narrowly indeed have I escaped a voyage to the world beneath, and an introduction to my lyrical predecessors, who amid the Elysian fields sing their songs of love and war to the listening throng of ghosts, and even cast a spell on Cerberus and teach the damned to forget their tortures.' The same event is also alluded to Od. 2. 17. 22, Od. 3. 4. 27, Od. 3. 8. 8. The subject is treated here with an attractive blending of jest and earnest.

1. **ille... produxit**] The construction is obvious if it be observed that '*quicunque primum*' (i.e. *quicunque primum te posuit*) is parenthetical. Wickham well remarks that '*ille*' is emphatic and that '*quicunque primum*' has increased force from its parenthetical position 'that fellow (who he was and when it was, I don t know, but this I do know that he) both on.....'

nefasto die] The technical meaning of *nefastus dies* is explained by Ovid, Fast. 1. 47:

> '*Ille nefastus erit per quem tria verba silentur:*
> *Fastus erit per quem lege licebit agi.*'

He rightly takes the derivation of the word to be from *ne* 'not,' and *fari* 'to speak,' and explains it as a day on which the magistrate did 'not utter' the three technical words, *do, dico, addico*, which indicated that he was prepared to sit for the administration of the laws; it therefore indicates a day on which for any reason law could not be administered, but as many of these days were 'ill-omened days' (e.g. the anniversary of Cannae) the term *nefastus dies* was gradually used for 'a day of evil omen,' a usage which would be encouraged by the natural tendency to connect the word with *nefas* rather than *ne-fari*. So cf. Od. 1. 35, *nefasti* = 'guilt,' and see Dict. s.v.

3. **nepotum**] indefinite = 'posterity.'

5. **illum**] emphatic: cf. n. on l. 1, and cf. *ille*, l. 8.

crediderim] 'I can well believe.' The subjunctive of the perfect with verbs such as those of 'believing' or 'affirming' is elegantly used to express a certain modesty or diffidence in expressing a belief or making an affirmation. The Roman writers felt that for fallible men such words as *credo, affirmo, dico*, were not to be used lightly, and loved to modify them in such phrases as *crediderim, pace tuâ dixerim, hoc pro certo affirmaverim*. It is perhaps a pity their example has not been more largely followed.

6. **penetralia...hospitis**] Both words are emphatic: it is not only murder, but the murder of a guest, and it is in the inmost part of the house, the most sacred spot in it, specially under the guardianship of the *Penates*, or 'Gods of the interior.' The horror of the scene is increased by the addition of the epithet *nocturnus*.

8. **venena Colcha**] Some MSS. read *Colchica*, but it seems better to admit an open vowel at the end of one stanza before a vowel at the commencement of the next (although this is objectionable where there is no pause), rather than to admit the very harsh elision which would be necessary if *Colchica* be read. The adjective *Colchus* is analogous in form to such adjectives as *Medus*, *Maurus*, *Thynus*, *Dardanus*, *Romulus*, which are found in Horace. Poisons are called 'Colchian' because Medea came from Colchis.

11. **caducum**] 'destined to fall:' '*domini*,' 'thy owner,' and therefore the tree must have been on Horace's Sabine farm.

13. **quid quisque...horas**] 'no man has ever been sufficiently guarded, hour by hour, what he personally is to avoid.' *cautum est* is used impersonally, 'it has been guarded by a man;' '*quid vitet*' is the direct question *quid vitem?* put as a dependent clause; '*quisque*' is added because each individual carefully selects what he himself should avoid, though the result too often is that while *A* carefully avoids *C*, and *B*, *D*, yet *D* turns out to be what *A*, and *C* what *B* should have avoided, or some unregarded force *E* ruins both alike. Cf. ll. 15—20.

14. **Bosporum**] For the dangers of the Bosporus cf. Od. 3. 4. 30, *insanientem navita Bosporum | tentabo;* at its entrance were the so-called Symplegades or Clashing Rocks. What the 'Carthaginian sailor' is doing in the Bosporus need not much trouble us: Horace merely remembers that in the days when Carthage existed its seamen were bold and venturesome, and he mentions the Bosporus quite vaguely as a type of any dangerous strait; nor does it seem improbable that, although *Poenus* is not equivalent to Tyrian or Phoenician, yet he is influenced in his choice of the word by the knowledge of the early reputation for seamanship of those Phoenicians from whom the *Poeni* or Carthaginians were directly descended.

Thynus (cf. Od. 3. 7. 3) has been suggested as the correct reading: it gives excellent sense in connection with the Bosporus, but is pure conjecture.

16. **caeca**] 'hidden,' 'obscure,' i.e. not obvious.

timet] Notice the last syllable lengthened by ictus. Cf. 6. 14, *ridet*.

17. **miles**] Obviously from the next clause, 'the Italian soldier.'

sagittas...Parthi] The sudden onset of the Parthian light cavalry, and the shower of arrows they had been trained to pour into the enemy while riding away, had been fatally experienced by the heavy-armed legions of Rome on the sandy plains of Carrhae, and never forgotten. Cf. Virg. Georg. 3. 31, *Fidentemque fuga Parthum versisque sagittis* and Od. 1. 19. 11, *versis animosum equis | Parthum.*

19. **robur**] A dungeon in the Mamertine prison on the Capitol, made by Servius Tullius, and called after him *Tullianum*, was ago frequently spoken of simply as *Robur*, 'the Strong Place.' Cf. Tac. Ann. 4. 29, *robur et saxum aut parricidarum poenas minitari.* It was used for state prisoners, e.g. Iugurtha and the Catilinarian conspirators. The connection with '*catenas*' here makes it impossible to give it the simple meaning of 'strength,' 'power.'

improvisa] Emphatic. 'But it is the unforeseen violence of death that ever has and ever will, &c.'

21. **Proserpina**] The first syllable is short, but Od. 1. 28. 20 it is long, as it is in other writers.

22. **Aeacum**] Aeacus, Minos and Radamanthus, having been just and righteous rulers during life, were appointed judges of the dead.

23. **discretas**] Some MSS. give *descriptas.* Elysium was separated from Tartarus. Cf. Virg. 8. 670, *secretosque pios.*

24. **Aeolis**] Because both Sappho (Σαπφώ) and Alcaeus, though Lesbians, used the Aeolic dialect. So Od. 4. 9. 12, *Aeolia puella.*

26. **sonantem plenius**] 'Telling with fuller sound of the ills....' *Sonare* takes an acc. in the secondary sense of 'to tell aloud,' cf. n. on 7. 24. '*plenius,*' i.e. in comparison with Sappho's plaintive feminine laments; Alcaeus' strains had a fuller, manlier ring.

27. **plectro**] πλήκτρον (from πλήσσω) 'the striking thing,' 'quill.'

dura navis] Orelli quotes with approval some observations of Lachmann to the effect that the third line of an Alcaic stanza ought not to end with two dissyllables, but fails to note

that there is a definite exception to this rule when, as here, the first dissyllable is immediately repeated at the commencement of the fourth line, in which case the peculiar emphasis naturally thrown on the repeated word at once restores to the third line its sonorous character, as any one may observe by reading aloud the present line and Od. 1. 16. 3, *pones iambis sive flamma | sive....* 1. 26. 7, *gaudes apricos necte flores | necte.* See also next Ode, line 11 and 19. 8.

28. **fugae, belli**] Alcaeus (flor. B.C. 611) took an active part in political life. He was driven into exile (*fuga*) by the popular party. He fought both against the Athenians and Pittacus, the tyrant of Mytilene.

29. **sacro digna silentio**] 'things worthy of reverend silence.' What Horace means by a 'reverend silence' in connection with poetry he best explains himself, Od. 3. 1. 2—4, '*Favete linguis: carmina non prius | audita Musarum sacerdos | ...canto,*' 'keep a religious silence: I the Muse's *priest* sing hymns unheard before.'

32. **densum humeris**] 'thick-packed, shoulder to shoulder.'

bibit aure] 'drinks in with the ear,' i.e. listens eagerly to. Cf. Ovid, Trist. 3. 5. 4, *auribus ista bibi;* Virg. Aen. 4. 359, *auribus hausi.*

33. **carminibus stupens**] 'dazed by the strains.'

34. **demittit aures**] The effect produced on Cerberus is a sort of stupor (*stupens*); he does not listen, for to listen he would 'prick his ears' (cf. *aures acutas* 19. 4), but he is lulled into forgetfulness of his duties as a watch-dog, 'he lets his dark ears droop.'

centiceps] Hesiod, Theog. 312, speaks of Cerberus as κύνα πεντηκοντοκάρηνον; Sophocles, Trach. 1098, as τρίκρανον, and he is generally so represented. It is a pure matter of poetic caprice or convenience how many heads he has.

36. **Eumenidum**] Εὐμενίδες, 'the kindly' or 'gracious goddesses,' i.e. the Furies, so called euphemistically from a desire to avoid ill-omened expressions. Cf. such phrases as πόντος εὔξεινος, εὐφρονή (=night), &c. They are depicted with snakey tresses, cf. Virg. Georg. 4. 482, *implexae crinibus angues Eumenides.* '*recreantur*'='find rest' or 'relief.'

37. **quin et**... 'nay even....'

Prometheus] 'This form of the legend, which makes Prometheus still undergo punishment in Tartarus (cf. Od. 2. 18. 35, Epod. 17. 67) is known to no other extant author.'—Wickham. For the usual account see Class. Dict.

Pelopis parens] Tantalus.

38. **laborum decipitur**] 'are cheated of their toils.' The genitive seems dependent on the sense of 'forgetfulness' or 'freedom' contained in '*decipitur*'; without knowing it they become forgetful of or free from their agonies. Some good MSS. give *laborem*, which would be an acc. of respect, but seems less elegant. '*decipitur*' is in the singular in accordance with Horace's favourite practice of putting a singular verb even after two nominatives, if the last one be singular.

39. **Orion**] The great hunter still follows the same pursuit in the under world.

40. **timidos lyncas**] λύγξ, λυγκός, masc. or fem.

ODE XIV.

'Alas, Postumus, life is fast slipping away: from death neither piety nor prayers nor costly hecatombs can win a respite; even the strongest and most daring of the sons of earth the river of death imprisons, yes, the river we must all cross, rich and poor alike: thither, for all our care and caution, we must all wend our way, quitting all that we hold most dear, leaving to a reckless heir the wealth of which we called ourselves the owners.'

For the whole tenour of the Ode cf. Ode 3 and Introduction.

1. **Postume, Postume**] Horace is very fond of this repetition of a word: its use is to give emphasis ('Reduplication is the earliest, certainly the most natural method of expressing greater intensity of feeling,' Peile's Etymology, q. v.); the

peculiar emphasis is, however, to be determined by the context in each case. Here the object is to intensify the idea of sadness; so too *occidit, occidit*, 4. 4. 69. Cf. also the effect of such expressions as 'vanity of vanities, saith the preacher, all is vanity;' and for the special effect of the repetition of a proper name, St Matt. 23. 37, 'O Jerusalem, Jerusalem, thou that killest the prophets, &c.' On the other hand cf. Ode 17. 10, *ibimus, ibimus*, where the repetition indicates strong resolution.

2. **labuntur**] This word, which is frequently used either of the motion of a stream or of the heavenly bodies (*labentia signa*), expresses motion which, without being hurried, is unceasing (*ohne Hast doch ohne Rast*, Munro, Lucr. 1. 2), and is constantly and admirably applied to the silent flight of time. Cf. Ov. Fast. 6. 771, *Tempora labuntur tacitisque senescimus annis*, and see Dict. s. v.

5. **non, si**] *non*, sc. *afferet*. 'No, not if with three hecatombs of bulls each day that passes you should essay to appease the tearless Pluto . . .' Many MSS. read *tricenis*, but this from *trĭginta* would have the first syllable long.

6. **illacrimabilem**] 'who never weeps.' On the other hand Od. 4. 9, 26, *illacrimabĭlis* = 'unwept for.' The poets use many adjectives in *abilis* in an active sense. Cf. Od. 1. 3. 22, *Oceano dissociabili*, 'the dividing ocean;' Virg. Georg. 1. 93, *penetrabile frigus*, 'piercing cold,' so too *exitiabilis, genitabilis*, see Munro, Lucr. 1. 11.

8. **Geryonen**] A Spanish giant with three bodies, whose oxen were carried off by Hercules.

Tityon] Τιτύον. Cf. Od. 3. 4. 77, *incontinentis nec Tityi jecur | reliquit ales*, and Od. 4. 6. 2, *Tityosque raptor*. He was a son of Earth, and insulted Latona. Geryon and Tityos are selected as symbols of enormous strength subdued by death notwithstanding.

tristi compescit unda] 'confines with melancholy stream.' Cf. 20. 8, *nec Stygia cohibebor unda*. With its slow and weary windings nine times interposed it formed the boundary of Tartarus. Cf. Georg. 4. 478, *tardaque palus inamabilis unda | alligat et novies Styx interfusa coercet*. So too Aen. 6. 438.

9. **scilicet**] from *scire licet* = 'surely,' 'doubtless,' is frequently used, as here, where an incontrovertible statement is repeated with fresh emphasis and particularity; 'with melancholy stream, yes, the stream that all must traverse . . .'

10. **quicumque . . . vescimur**] 'whoever feed on the bounty of earth,' a reproduction of the Homeric phrase for men, Il. 6. 142, *βροτῶν οἱ ἀρούρης καρπὸν ἔδουσιν*.

11. **sive reges**] see n. on 13. 28.

12. **coloni**] from *colo*, 'husbandmen.' *reges* = 'kings,' or possibly 'rich men.' Cf. Od. 1. 4. 11.

13. **carebimus**] 'shall we keep free from.'

14. **fractis fluctibus**] 'the breakers.'

15. **per autumnos . . . Austrum**] Autumn is the most unhealthy part of the year in Italy, owing partly to the prevalence of the Sirocco wind (*Auster*), that blows from Africa and the Sahara. Cf. Sat. 2. 6. 18, *plumbeus Auster | Auctumnusque gravis Libitinae quaestus acerbae*, 'the leaden South wind and deadly Autumn that makes the fortune of undertakers.'

16. **corporibus**] is governed partly by '*nocentem*,' partly by '*metuemus*.'

17. **ater**] is a general epithet of things infernal. Cf. *atras aures* in the last Ode.

flumine languido] Cf. the term *palus* used of the Styx by Virg. l. c. Cocytus = *κωκυτός*, wailing.

For the rivers of hell, cf. Milton, Par. Lost, 2. 576:

'Abhorred Styx, the flood of deadly hate;
Sad Acheron of sorrow black and deep;
Cocytus named of lamentation loud
Heard on the rueful stream; fierce Phlegethon,
Whose waves of torrent fire inflame with rage.
Far off from these a slow and silent stream
Lethe, the river of oblivion, rolls.'

18. **Danai genus**] For the daughters of Danaus, see Class. Dict. and Od. 3. 11. 23 to end.

19. **damnatus longi laboris**] It is usual after verbs of condemning, acquitting, and the like, to have a genitive of the

charge, e. g. *damnatus furti*, which is explained by some such word as *crimine* being omitted; but here *longi laboris* is obviously not the charge but the sentence, 'condemned to endless toil.' Livy has a similar phrase *damnatus voti*, 'condemned to pay the thing vowed,' and Wickham quotes Cic. Verr. 2. 3. 11, *damnare octupli*, suggesting that it is probably a genitive of estimation or valuing. For '*iongi*,' see n. on 16. 30.

20. **Sisyphus**] For him, and his sentence, see Class. Dict.

21. **linquenda**] By its pointed position in strong contrast with '*visendus*' at the commencement of the preceding stanza.

placens] A perfect epithet.

23. **invisas cupressos**] The cypress is called 'hateful,' not because the tree itself is ugly but because it was sacred to Pluto, and is constantly associated with death: it is called *funebris*, Epod. 5. 18, *feralis*, Virg. Aen. 6. 216.

24. **brevem dominum**] 'their short-lived lord.' For the use of *brevis*, cf. 3. 13 *breves flores rosae*. For a similar satire on the application of such terms as 'ownership' to men who are after all but tenants with short leases subject to summary eviction at any moment cf. Epist. 2. 2. 170—180.

The phrase '*brevis dominus*' is in fact a sort of oxymoron: legally the *dominus*, or owner, is supposed to be the possessor in perpetuity, as opposed to one who is only a tenant or holder under a short lease; *brevis dominus*, 'an owner for a short time,' is therefore strictly a contradiction in terms.

25. **Caecuba**] sc. *vina*, from a district in Latium near Fundi.

dignior] i. e. because he uses and enjoys it, the epithet being added with 'a certain bitterness,' as Wickham remarks. Cf. Eccl. ii. 9, 'Rejoice, O young man, in thy youth; and let thy heart cheer thee in the days of thy youth..... *but* know thou, that for all these things God will bring thee into judgment.'

26. **centum**] any indefinite number. Cf. 13. 34, *belua centiceps*.

27. **superbo**] Hypallage: the epithet is transferred from the drinker to the wine: 'he will proudly,' or 'in his pride

stain the pavement.' At the same time the epithet *superbus* may be applied to the wine itself, as we speak of a 'generous' 'noble' wine. The phrase '*tinget pavimentum*' implies that the banquet was riotous and reckless, much wine being spilt.

28. **pontificum potiore cenis**] 'superior to that of priestly banquets:' for the use of *comparatio compendiaria*, see n. on 6. 14.

The *pontifices* (see Dict. of Ant.) formed one of the *collegia* or 'guilds' at Rome, and, as such bodies frequently do, owed their principal reputation to the magnificence of their banquets.

ODE XV.

'Soon little land will be left for agriculture, and huge villas with their fishponds, shrubberies and gardens, will take the place of vineyards and oliveyards. Far different were the principles of our ancestors, of Romulus and rugged Cato: in their days individuals were poor, the commonwealth rich, private dwellings modest, the public dwellings and temples alone magnificent.'

The Ode is probably one of those written for a political purpose at the request of Augustus, who about 29 and 28 B.C. having accepted the functions of the censorship, made strenuous endeavours by various legislative enactments to restore the rapidly fading virtues of early Rome (v. Merivale, c. 33), and naturally applied to Horace, as to a sort of Poet Laureate, in the hopes that his verses might excite popular enthusiasm on their behalf. In the present case however Horace seems to have found the theme unpoetic and uncongenial, the Ode bearing in its stiffness and constraint every mark of being 'made to order' (*invita Minerva*). On the other hand the first six Odes of Book III. are brilliant examples of what Horace could do under the same circumstances.

1. **iam——relinquent**] The decline of the number of small holdings in Italy, and the almost total extinction of the yeoman class, which had formed the strength of the Roman legions, was at this time at Rome—as it almost must be whenever and wherever it occurs—a most difficult and perplexing political problem. Among the causes which brought it about may be reckoned (1) the destruction of property, and death or ruin of thousands of small proprietors during a century of civil war, (2) the increasing number of wealthy capitalists at Rome who purchased large estates which they turned into parks, preserves, pastures and the like, (3) the vast increase in the number of slaves, acquired by foreign conquest, which made it possible for such great estates to be kept up, (4) the fact that owing to large imports of agricultural produce from all quarters of the world, much of the land in Italy could not be cultivated so as to leave any margin of profit.

regiae moles] 'princely piles.' '*moles*'='anything huge.' Building and land being cheap, the Roman 'villas' seem to have covered an incredible space of ground. Cf. Pliny's account of his own two, Ep. 2. 17, and 5. 6. Tac. Ann. 3. 53, makes Tiberius speak of *villarum infinita spatia*.

3. **Lucrino lacu**] The Lucrine lake close to Baiae is selected as the best known instance of a large lake.

4. **stagna**] 'ponds,' i.e. fishponds, *piscinae*. The Roman epicures made a special study of fish; the literature of the empire teems with allusions to the subject; in Cicero's time even men of talent and position such as Crassus, Hortensius and Lucullus devoted their retirement to the rearing of mullet, &c. Cf. Cic. ad Att. 1. 19, and 2. 1.

platanus caelebs] 'The unwedded plane.' The term *caelebs* was used of trees which were not used as supports for training the vine, which were not as it was called 'wedded' to the vine, for which purpose the elm was especially used. Cf. Od. 4. 5. 30, *et vitem viduas ducit ad arbores*. The plane (cf. 11. 13) was an ornamental tree, planted in pleasure gardens, especially because of the shelter it afforded.

5. **evincet**] 'will drive out.'

violaria.....narium] Horace selects the 'violet,' 'myrtle,' &c., because owing to their scent and fragrance they were used

at banquets; they are typical of luxury as contrasted with usefulness.

The phrase '*copia narium*' is a bold invention of his own to express 'abundance of sweet scents,' or 'sweet-scented plants;' such phrases must be judged not by strict grammatical rules, but by their general clearness and expressiveness.

8. **domino priori**] Ethic dative.

9. **laurea**] *laurea* is the fem. adj. from *laureus; arbor* must be supplied. It is called '*spissa ramis*' because it can be cut into any shape and when so cut grows very thick and compact.

10. **ictus**] 'darts,' i. e. of the sun's rays; the particular meaning to be given to the word is determined by the addition of the epithet '*fervidos*.'

non ita] 'not so' = 'far differently.'

11. **praescriptum**] sc. *est*, 'was it ordained.'

intonsi Catonis auspiciis] 'by the example of unshaven Cato.' It was the special duty of the leader or general of an expedition to take 'the auspices:' the army was said to follow 'the leadership and auspices' of their general; hence here *auspicia* = 'leading,' 'guidance,' 'example.' The Cato referred to is not the younger Cato (as 1. 24), but Cato the Censor (see Dict.), who died B.C. 149, after a long life spent in attempting to stem the tendencies of the age. He is called *intonsus* because as an outward sign of his conservative views he continued to wear a beard after the old Roman fashion (cf. Od. 1. 12. 42, *incomtis Curium capillis*). Barbers were introduced at Rome B.C. 300.

13. **census**] 'income.' It was the duty of the censors to estimate or assess (*censere*) the value of each citizen's property, partly with a view to taxation, partly that he might be registered in the proper 'class' for voting in the *comitia centuriata*. Hence '*census*' = 'wealth' 'income.'

14. **commune**] A rare use of the neut. adjective, probably in imitation of the common Greek phrase for 'the public treasury,' τὸ κοινόν.

decempedis] Doubtless the size of the rule is intended to suggest the size of the portico which required it, but the

word sounds somewhat practical and inelegant, and the addition of '*privatis*' does not improve matters.

16. **excipiebat**] 'caught.' *excipio* as distinguished from *capio*, signifies 'to be ready to receive;' it was specially used of hunters who *received* the game as it was driven *out* of cover. Cf. Od. 3. 12. 11, *alto latitantem fruticeto excipere aprum*. Here the word signifies that, whenever there was a breath of cool air during the sultry summer day, the colonnade was waiting ready to catch and secure it.

Arcton] τὴν Ἄρκτον, the constellation of *Ursa Major*, then the wind that blows from that quarter, the north wind.

17. **fortuitum...caespitem**] 'the chance turf,' i.e. such as a man might come across anywhere. Horace is probably referring to a cottage roofed with turf, such as were doubtless common in country districts in his own time, cf. Virg. Ecl. 1. 68 *pauperis et tuguri congestum caespite culmen*.

What he exactly means by saying 'the laws did not permit men to despise' it is impossible to say, for the whole stanza lacks reality and sincerity; Horace would have been the last man in the world to desire a restoration of the 'mud-cabin' era, or to wish to be catechized as to the historical accuracy of such a phrase as 'the laws did not permit.'

20. **novo**] 'new cut.' Others take it in the sense of 'novel,' as though stone had not hitherto been used and its use were a novelty, but this seems forced and unnatural, and may possibly therefore, in such a stanza as the present, be correct.

There is no doubt a reference to the fact that Augustus about B.C. 28 did adopt vigorous measures for restoring many of the old but neglected temples in Rome, cf. Od. 3. 6. 2. Ov. Fast. 2. 63.

ODE XVI.

'Repose is what all men pray for when in difficulty, but repose, Grosphus, neither gold nor purple can purchase, for neither wealth nor position can get rid of the cares and worries of the mind. Contentment is the great remedy; and indeed considering the short span of life why should we be so ambi-

tious, so bustling, so eager for change? Go where we will, do what we will, care clings to us. Try then to be cheerful, make the best of things, and do not expect perfect happiness: remember though Achilles' career was glorious it was brief, Tithonus on the other hand was immortal but miserable: so too you abound in wealth, and I am poor, but as a compensation I have my gift of song.'

Pompeius Grosphus is also mentioned Epist. 1. 12. 22 where he is recommended to the friendship of Iccius.

Utere Pompeio Grospho et, si quid petet, ultro
Defer; nil Grosphus nisi verum orabit et æquum.

1. **otium**] No single word accurately represents the various meanings to be assigned to this word here: its force must be inferred from the various ideas with which it is contrasted, e.g. storm l. 1, war l. 5, anxiety of mind l. 11, ambition l. 17, &c.

patenti] Emphatic. The sailor is out of sight of land, a position which the ancients, unaided by the mariner's compass (cf. l. 4), always considered dangerous.

2. **prensus**] 'caught' i.e. by a storm. Cf. Virg. Georg. 4. 421 *deprensis olim statio tutissima nautis*, where Servius explains *deprensus* as a nautical term.

simul...condidit] see 8. 5 n.

3. **certa**] 'with trusty light,' i.e. only an occasional vague glimpse is caught of them, or else 'with their trusty light,' i.e. the stars in whose light sailors trust for guidance do not shine at all. Cf. Acts 27. 20 'and when neither sun nor stars in many days appeared, and no small tempest lay on us (cf. the reading '*pressus*' for '*prensus*' found in some MSS.), all hope that we should be saved was then taken away.'

5. **bello furiosa Thrace**] So Virg. Aen. 3. 13 calls Thrace '*Mavortia tellus.*' *Thrace* = Θρᾴκη.

6. **Medi**] Cf. 1. 31 n.

7. **non gemmis...auro**] '*venale*' = that can be purchased. The third line of a Sapphic stanza is so closely connected with the fourth that they read almost as one, and so render the peculiar position of '*venale*' possible, cf. Od. 1. 2. 20; 'purple'

is classed with 'gems' and 'gold' because of its well-known costliness: in Aesch. Ag. l. 949 the adjective ἀργυρώνητος is used of it, and in l. 969 ἰσάργυρος.

10. **summovet**] This word is technically used of the lictors who cleared a way for the consul, or of the same officers making a disorderly crowd 'move on.' Cf. Livy 3. 48 '*i, lictor, summove turbam*' and see Dict.

tumultus] 'disturbances' a continuation of the metaphor of '*summovet.*'

11. **'curas...volantes.'**] 'cares that flit (even) round fretted roofs;' 'cares' are readily thought of as winged, cf. l. 23, and are then spoken of as bats or similar ill-omened birds (Wickham says 'harpies,' which is incredible) that haunt even the dwellings of the wealthy. '*laqueata tecta*' (cf. 18. 2) are roofs much carved and panelled, such as are only found in the dwellings of the great. The derivation is '*lacus*' = 'a hollow.'

13. **vivitur parvo bene**] literally 'it is lived on little well to him to whom (*ei, cui*),' i.e. 'he lives well on little, for whom...'

vivere parvo in this sense is found Sat. 2. 2. 1. After *vivitur parvo* it is easy to supply from the dat. *cui*, a dat. *ei*, the construction being exactly parallel with 3. 16. 43, *bene est cui deus obtulit*, 'well it is with him to whom (*ei, cui*).' *parvo* and *bene* form a sort of oxymoron: 'to live well' is not 'to live sumptuously.'

paternum...salinum] The 'silver salt-cellar' is his one piece of family plate: salt being a necessary accompaniment of all food, salt and the salt-cellar have always been regarded with special respect. '*splendet*' = 'is spotless,' i.e. kept carefully cleaned and polished. '*tenuis*' = 'humble.' Cf. for the whole Pers. Sat. 3. 25 *rure paterno | est tibi far modicum, parum et sine labe salinum | quid metuis?*

15. **leves**] 'like infants' slumbers pure and *light.*'

cupido sordidus] 'ignoble greed.' *cupido* is always masc. in Horace. '*timor*' and '*cupido*' are opposed as 'fear of loss' and 'greed of gain.'

17. **brevi fortes**] Antithetical; the shortness of life does not check daring attempts. The same antithesis occurs Od. 1.

3. 37 *nil mortalibus ardui est* 'mortal though we are we deem no task too difficult.'

iaculamur multa] 'do we aim at many things,' i.e. form many ambitious projects. For some nobler lines on the same theme, cf. Milton's Lycidas 'Were it not, &c.,' ll. 67—84.

18. **quid terras...mutamus**] 'why do we exchange (i.e. take in exchange for our own) countries, &c....? '*alio sole*' is used with a slight inaccuracy='another climate.'

20. **fugit**] Notice that this is *fŭgit:* 'has (by becoming an exile) escaped himself.' Cf. Epist. 1. 11. 27 *cœlum non animum mutant qui trans mare currunt,* and Milton Par. Lost,

> 'The mind is its own place and of itself
> Can make a Heaven of Hell, a Hell of Heaven.'

21. **vitiosa cura**] 'morbid'—*e mentis vitio orta,* Orelli.

aeratas naves] 'ships with their brazen prows;' the adjective is added to shew that care is no respecter of persons, no position however dignified, not even the pomp and pageantry of a great expedition, can terrify it. Horace repeats almost the same words Od. 3. 1. 39, *neque | decedit aerata triremi et | post equitem sedet atra Cura,* where from the context it is plain that he is speaking of a *private* vessel, a sumptuous pleasure-yacht, but here the immediate connexion with '*equitum turmas*' 'squadrons of horse' compels us to take it differently, and the plural '*naves*' points in the same direction. A close comparison of the two passages will shew considerable diversity of idea underlying identity of expression.

22. **equitum turmas**] The knights are selected because being drawn from the wealthier classes, care might have been supposed to respect the proverbial gaiety of expensive cavalry regiments. Both '*naves*' and '*equites*' are also specially chosen because of their speed, cf. next line.

26. **oderit curare**] 'let it (*animus*) scorn to be careful about....' '*laetus in praesens animus*' is the nominative to '*oderit,*' and '*quod ultra est*'=*id quod ultra est* the accusative after '*curare.*' It is necessary to render '*curare*' 'to be careful' because of '*cura*' above, but the English phrase must be used with the same meaning as in St Luke 10. 41, 'Martha, Martha, thou *art careful* and troubled about many things.'

'*oderit*' must be subjunctive because of '*temperet*' which follows: it takes an infinitive after it as expressing 'unwillingness.'

lento] 'quiet.' '*lentus*' which when applied to things means 'clinging,' 'sticky,' 'tough,' 'pliant,' &c., when applied to persons or qualities means 'dull,' 'phlegmatic,' 'easy-going,' 'quiet;' it is opposed to such words as 'nervous,' 'excited,' 'energetic,' cf. Virg. Ecl. 1. 4 *tu, Tityre, lentus in umbra,* Cic. de Or. 2. 190 *lente ferre* 'to take easily.'

29. **abstulit**...] These lines give examples of the general truth '*nihil.....beatum.*'

Achilles had the choice of a brief but glorious career, or of one that was inglorious and long, cf. Hom. Il. 9. 412. The adjectives '*clarum*' and '*cita*' are therefore both emphatic.

30. **longa**] 'long' used by a rhetorical artifice for 'eternal': in referring to any well-known tale of horror the effect produced may be enhanced by a studied moderation in the use of descriptive terms; the imaginative faculties are excited, not crushed and exhausted. When a modern preacher speaks of a punishment lasting for 'billions of æons' he is not, I think, rhetorically so effective as when Horace speaks of the '*longus labor*' (14. 19), of Sisyphus or as here of the '*longa senectus*' of Tithonus.

Tithonum] Aurora who loved him asked for him immortality, but failed to ask that it might be accompanied with eternal youth, and therefore it was his lot to grow older and more wasted (*minuit*) for ever, 'immortal age beside immortal youth.' Tennyson's fine poem 'Tithonus' should be compared.

31. **et mihi**...] 'And so, to come to ourselves, you are rich, I poor, but I may have something given me you have not,' and then this is illustrated in the next two stanzas.

32. **hora**] 'the hour' i.e. time at some particular hour, sooner or later.

33. **te**...] governed by '*circum.*' It is put prominently forward, as is *tibi*, in emphatic contrast to *mihi*.

34. **mugiunt**] an instance of zeugma, as the word can only refer to *vaccae* and not to *greges*.

hinnitum] The penultimate syllable is long, and the final syllable elided before the vowel at the beginning of the next line.

35. **apta quadrigis equa**] To keep such a stud as to be able to compete in the four-horse chariot races was, as it is now to keep racers, a sign of great wealth, and perhaps extravagance. Cf. Aesch. Pro. 466, *ἵππους ἄγαλμα τῆς ὑπερπλούτου χλιδῆς*, Thuc. 6. 15, and the phrase *οἰκίη τεθριπποτρόφος*, 'a family that could keep a four-in-hand.' Her. 6. 35.

'*equa*': the ancients believed in the superior fleetness of mares (cf. Virg. Georg. 1. 59), but modern experience has not justified their verdict.

bis Afro murice tinctae] The reference is to the *δίβαφα*, or 'twice dyed purple robes,' so renowned in antiquity. 'The dye was obtained from two kinds of univalves: (1) the smaller *bucinum murex*, 'whelk,' which was picked off the rocks; (2) *purpura*, *πορφύρα*, caught in the sea and thence called *pelagia*. To produce the true Tyrian dye (the colour of clotted blood, but varying with the light in which it was seen) the wool was dipped in two different baths, first of *pelagia* then of *bucinum*.' Prof. Mayor, Juv. 1. 27: an exhaustive note.

'*Afro*,' because the *murex* was found on that coast.

38. **spiritum**] 'inspiration.' So too *spiro* is used Od. 4. 3. 24, '*quod spiro et placeo*,' and Od. 4. 6. 29, *spiritum Phoebus mihi, Phoebus artem...dedit.*

tenuem] Either used modestly, 'some poor inspiration,' following up the idea of '*parva rura*,' and exactly as it is used Od. 1. 6. 9, *conamur tenues grandia*, or, as Orelli and Wickham prefer = 'finished,' 'refined,' referring to the special characteristics of Greek poetry, and comparing A. P. 46, *in verbis etiam tenuis cantusque serendis*, and Cic. Or. 3. 52, *oratio teres et tenuis*, 'polished and refined,' a meaning which agrees well with the derivation of *tenuis*, which is the English 'thin,' literally 'drawn out,' cf. *tendo*, *τείνω*, *τάναος*.

Camenae] Strictly the native goddesses of Italian poetry, as opposed to the foreign *Μοῦσαι*, but the word is used carelessly for 'goddesses of song.'

39. **non mendax**] 'that never lies.'

malignum spernere volgus] '*spernere*' is used as acc. after *dedit*, like the Gk. inf. with the article; '*vulgus*' is the acc. after '*spernere*.' '*malignum*' = 'envious' of his name and fame.

ODE XVII.

'Why, Maecenas, do you take the life out of me by your melancholy forebodings? You are the prop of my fortunes, the very half of my being; when you die I shall die too; I have sworn it and will keep my oath. I will never quit your side, even on that last dread journey, no not even if all the monsters of hell endeavour to prevent me. Such is the decree of Fate, for whatever the constellation that governs your career, Libra, the Scorpion, or Capricornus, at any rate it is wonderfully in accord with mine: remember how *you* have been snatched from death itself, while I have had a similar miraculous escape: let us then be thankful, and each duly offer such thank-offerings as befit our position.'

Maecenas was a great invalid but passionately attached to life. Pliny, H. N. 7. 51, speaks of him as suffering from a *perpetua febris*, and for the last three years of his life never enjoying a moment's natural sleep. See too Merivale, c. 36. Both he and Horace died in B. C. 8, the one surviving the other but a few days.

1. **querellis**] for spelling see 9. 18. n.

2. **amicum est**] 'is it pleasing.'

3. **obire**] sc. *diem supremum*, 'to die.'

4. **grande decus columenque rerum**] Cf. Od. 1. 1. 2, *Maecenas...o et praesidium et dulce decus meum.* For the metaphor in '*columen*' cf. Eur. Iph. I. 51 *στῦλοι γὰρ οἴκων εἰσὶ παῖδες ἄρσενες*, and St Paul, Gal. ii. 9, *Ἰάκωβος καὶ Κηφᾶς καὶ Ἰωάννης οἱ δοκοῦντες στῦλοι εἶναι*, 'who seemed to be pillars,' and Tennyson In Mem. c. 63, 'the pillar of a people's hope.'

5. **partem**] supply *alteram* from '*altera*' in the next line = 'one of two parts,' i. e. 'the half.' Cf. Od. 1. 3. 8 where Horace calls Virgil *animae dimidium.*

7. **nec superstes integer**] 'nor remaining a complete whole.' Without Maecenas he would be but a part, a fraction of himself. Cf. our use of 'an integer.'

8. **utramque ducet ruinam**] 'shall bring (with it) destruction to us both.' I take '*ducet*' in its simple sense, and fail to see the analogy between '*ducet ruinam*' here and Virgil's *trahit ruinam* (Aen. 2. 46, quoted by Orelli), used of one portion of a wall falling and dragging after it the rest.

10. **dixi sacramentum**] The phrase is a technical one for taking the military oath of obedience. See Dict. of Ant. and cf. the meaning of our word 'Sacrament.'

ibimus, ibimus] 'Horace speaks in the plural, keeping up the idea of soldiers swearing to their general.' Wickham. The explanation is tempting, but cannot be right, for the plural is used simply because it is necessary, as Horace is speaking of himself and Maecenas. 'We will go...prepared to take our last journey side by side.' For the repetition of '*ibimus*' see 14. 1. n.

12. **carpere iter**] For the use of *carpere* with such words as *viam*, *mare*, *prata*, see Dict.

13. **Chimaerae**] χίμαιρα = a goat. The monster is described Hom. Il. 6. 181, πρόσθε λέων δπιθεν δὲ δράκων, μέσση δὲ χίμαιρα.

Virg. Aen. 6. 285 places the Chimaera with other monsters at the entrance of the under world.

14. **si resurgat**] This is somewhat difficult: it can hardly mean 'should he rise up again,' i.e. from the grave, as Horace is here speaking of himself as forcing his way at Maecenas' side through the portals of death. It must therefore mean 'should he rise to confront me' (cf. the use of *re* in *refulgens*, l. 23); and perhaps there is a quiet irony in the introduction of the hypothetical '*si resurgat*,' as Gyas and his brother giants are always (cf. Od. 3. 4. 69, &c.) represented as carefully pegged down beneath the roots of mountains.

For *Gyas* many MSS. here read *Gigas*, but the selection of one particular giant is more Horatian.

15. **sic...placitum**] 'such is the decree of.'

17. **seu Libra seu me...**] see Dict. of Ant. s. v. *Astrologia.* It was a common belief that certain stars which were 'in the ascendant' at the hour of a person's nativity influenced his career, according as they were planets of a malignant or beneficent character.

Horace was not a believer in Astrology (cf. Od. 1. 11), and here implies that he knows and cares little about it; 'whatever the character of your horoscope,' he says, 'or of mine, I neither know nor care; one thing only do I know, viz., that they are both alike.' For the whole subject cf. Guy Mannering, especially Introduction and Chap. III.

18. **pars violentior natalis horae**] 'the ascendant influence at the hour of my nativity.' The '*pars violentior*' in a horoscope would be the planet or star which by its position at the critical moment was deemed to have mastered or subdued all the others.

19. **tyrannus undae**] 'lord of the waves.' So Od. 1. 3. 15 the South wind is called *arbiter Hadriae*, i. e. the judge who can decide whether there shall be storm or calm.

22. **te...**] The clue to this somewhat involved clause is found by observing that '*impio Saturno*' is to be taken both with '*refulgens*' = shining brilliantly from the opposite quarter, i. e. to oppose impious Saturn, and with '*eripuit*' = 'snatched thee from the power of.'

25. **alas**] For the metaphor cf. Byron, The Destruction of Sennacherib, 'But the angel of death spread his *wings* on the blast.'

cum—sonum] 'when the thronging populace thrice made their joyous applause echo through the theatres.' Maecenas was greeted with loud applause on first entering the theatre after a serious illness. Cf. Od. 1. 20. 4. The theatre would be that of Pompey at the south end of the Campus Martius. '*ter*' (which Wickham explains as used 'indefinitely of several rounds of applause') is used with strict accuracy, just as when we say 'three cheers.' *crepo* is used intransitively of any dry sound, e. g. rustling, rattling, clapping, and then in the poets actively = to make such a sound, here by clapping of hands (cf. Od. 1. 20. 4, *plausus*, from *plaudo*, to strike).

28. **sustulerat**] 'had carried me off.' By this use of the indicative in a hypothetical sentence an event is spoken as *posi-*

tively certain to have happened, but for something or other having prevented it. There is the same construction Od. 3. 16. 3, *munierat...si non risissent.* For the event see Ode 13.

Faunus] Perhaps as a woodland god and therefore having control over trees, mentioned as being the friend of poets who love the country and the country's gods. Wickham suggests that *Faunus* = Pan, Pan being the son of Mercury, and that this may explain the introduction of *Mercurialium*, but no explanation can palliate the awkwardness of such an expression as 'Faunus guardian of the men whom Mercury guards.'

For the reasons why Horace calls Mercury the patron of poets see Od. 1. 10. 1—8, where he is called the 'giver of speech' (*facundus*, cf. ἑρμῆς, ἑρμηνεύω) and 'father of the lyre' (*lyrae parens*), &c. Cf. too 7. 13. In no case, however, can the phrase '*viri Mercuriales*' be called a happy one, as a periphrasis for 'poets.'

30. **reddere**] 'to duly pay.' A vow consisted in promising, if the gods did something for you, to give or pay (*dare*) something in return (*re*): when the gods had done their part, you became *voti reus*, = 'a debtor of your vow,' which it then was your duty to 'repay,' 'pay as you were bound to do' (*reddere*).

ODE XVIII.

'I have no lordly palaces, no princely fortune, but I have honesty, ability, reputation, and above all contentment. You, on the other hand, as though for you time halted on its course, though old, are still eager to build new villas encroaching even on the sea's domain, yes, and worse still encroaching on your poor neighbour's ground driving him out from hearth and home with his wife and ragged children. And yet more surely than all your palaces, does the grave await you. What would you have? Impartially does earth open to take back her children, poor and rich alike: no wealth can bribe Death: in Death the rich man finds an eternal prison, the poor man eternal repose.'

A fine Ode, equally interesting in matter and manner, and deserving careful study.

1. **non ebur neque aureum lacunar**] These words go closely with one another='no panelled roof adorned with ivory and gold.' That *ebur* cannot be taken by itself='ivory furniture' is plain from the other things mentioned, viz.: 'a roof,' 'architraves' and 'columns.' For *lacunar*, see 16. 11. n.

2. **renidet**] 'reflects the light;' which would be especially the case with a gilded ornamental ceiling.

3. **trabes Hymettiae**] 'architraves of marble from Hymettus.' *Trabes*='beams,' i.e. huge blocks of marble, shaped like beams. The marble of Hymettus was of pure white. What the *trabes* are is explained in the next line—long longitudinal blocks placed on the tops of the pillars.

4. **recisas**] 'quarried.' Numidian marble was celebrated.

5. **neque...occupavi**] i.e. nor have I unexpectedly had a fortune left me. The wealth of the Attalid kings of Pergamos was proverbial, cf. Od. 1. 1. 12. *Attalicis conditionibus*='on terms such as a Rothschild could offer.' The peculiar form of expression is partly due to the fact that Attalus III., had (B.C. 133), bequeathed his property to the Roman people.

7. **Laconicas purpuras**] Cf. Juv. 8. 101 *Spartana chlamys*. The shell-fish (see 16. 35 n.), from which the purple dye was made were found on the coast of Laconia. In Aesch. Ag. 958, Clytemnestra speaks of the house of Agamemnon as deriving a rich revenue from this source.

8. **trahunt**] 'spin.' The word is used of drawing out the thread (*filum*) from the ball of material on the distaff (*colus*), with a view to winding it round the spindle (*fusus*).

honestae] 'of gentle birth.' The epithet is added because it would only be the very wealthy or noble who would number among their retainers persons of gentle birth.

9. **ingeni benigna vena**] 'a rich vein of talent.' *ingenium* (from *in* and *gigno*), 'that which is born in one,' 'natural ability.' Horace always uses the contracted genitive of this and similar words.

'*vena*' is used in the same sense A. P. 409, *sine divite vena*, where from the epithet it is plain Horace derives the metaphor from a vein of ore.

11. **nihil supra deos lacesso**] 'For nothing beyond do I assail (or importune) the gods.' *lacesso* takes a double acc. from the general sense of 'asking' contained in it.

14. **beatus**] As frequently, it is very difficult to decide between the two meanings 'happy' and 'wealthy;' the word involves both ideas.

unicis Sabinis] 'my one dear Sabine farm.' *Sabina* = *Sabina praedia.* The adjective *unica* conveys not merely the idea that it was his *single* piece of property, but also that it was *singularly* dear to him.

15. **truditur dies die**...] These words are the connecting link between what precedes and what follows: I practise contentment, because I remember that life is short, you, although life is short, still build, &c.

16. **novaeque...lunae**] 'and new moons only wax to wane,' Martin. The application is obvious, cf. 'Even so we, in like manner, as soon as we were born, began to draw to our end.' Wisdom v. 13.

Cicero, Lucretius and Plautus also use *pergo* with an infinitive.

17. **tu**...] Note the position of '*tu:*' he represents himself as specially addressing some single person. *locare* is regularly used with an acc. and gerund of putting anything in the hands of a contractor for carrying out.' *secanda* = 'to be hewn.'

18. **sub ipsum funus**] 'When close on the very borders of the grave.' Cf. *sub noctem sub lucem*, &c.

20. **marisque**...] 'and are eager to push forward the shore of the sea that breaks on Baiae, not satisfied with the possession of the unbroken line of coast.' For '*urges*,' see 9. 9. n. Baiae was the Brighton of Rome, and the whole coast from Baiae to Puteoli was studded with villas. See Merivale, c. 40.

21. **summovere** (for which cf. 16. 10 n.) = 'make to move forward.' *Maria summoventur* (Senec. Contr. 5) and *mare summovere* (Senec. de Tranq. 3) are also used of the same thing, the sea being represented as 'made to get out of the way.'

Orelli and Wickham take *continens ripa* = 'the coast of the mainland,' and compare Livy 44. 28, *continenti litore,* but I prefer to take *continens* in its simple and ordinary sense of unbroken (cf. too *continuus,* from *cum* and *teneo* = 'holding together'), the sense being that he is not satisfied until his villa, projecting into the sea has *broken* the previously unbroken line of coast.

23. **quid quod**...] 'Always used to introduce some stronger argument or charge,' Wickham. Literally, 'What (shall I say), of the fact that...?'

24. **terminos**] 'bound-stones,' set up at the four corners of each plot of ground; they were under the special protection of the venerable god Terminus, and the citizen who moved one was devoted to the gods. See a very interesting account in Merivale, c. 33, and cf. Deut xxvii. 17, 'Cursed be he that removeth his neighbour's landmark, and all the people shall say, Amen.'

25. **clientium**] emphatic; the crime was more heinous because committed against those he was bound to protect. The laws of the XII Tables contained a special provision on the subject, *Patronus si clienti fraudem fecerit, sacer esto.*
'*cliens*' = 'one who listens' or 'obeys.' Cf. Gk. κλύω.

26. **salis avarus**] 'leap in the eagerness of greed.' *salis* indicates his boldness and eagerness.

pellitur...natos] The natural order of this sentence is considerably altered, on purpose to get the emphatic verb '*pellitur*' first 'Forth is driven...' The verb is in the singular because though Horace says *et uxor et vir,* he is thinking mainly of the wife 'with her baby at her breast.'

For the whole scene, cf. Guy Mannering, c. 8, and Meg Merrilies' curse on Ellangowan.

29. **nulla certior tamen**] 'And yet no hall awaits its wealthy lord more surely than the appointed end of greedy Death (or perhaps 'the devouring grave') awaits you,' i.e. 'than Death (or 'the grave'), the appointed end of all men.'

This simple and obvious rendering is despised by the editors who agree in separating '*fine*' from '*destinatâ,*' and supplying *aulâ* with the latter; at this point however their agreement ceases, at least so far as I can understand them.

Orelli, who remarks that *finis* is only once feminine in Horace, apparently renders 'more surely than the hall marked out by the limits of Orcus,' explaining that Orcus has certain fixed limits within which we shall have to content ourselves when we get there; a fact which may be true or not but is certainly without point or meaning here.

Conington says that '*destinata*' and '*rapacis*' suggest a comparison between Death and the *dives herus;* 'Death more greedy than any encroaching proprietor has planned with his measuring line a mansion of a different kind.' How this is got naturally from '*fine destinata*' I simply fail to see.

Ritter takes '*Orci fine*'=*in finibus Orci.* Wickham translates 'by the limit of Orcus,'='by Orcus who sets a limit to all things,' and suggests with a very necessary 'perhaps' that '*Orci fine*' may somehow or another be got to mean 'with the measuring rod of Death,' apparently following Conington.

For my own part even if these views were more harmonious or intelligible than they are, I could not accept them. For that in the three consecutive words '*fine destinata aula*,' the ablative '*fine*' is to be separated from the ablative '*destinata*,' and made dependent on it (an ablative case being thus forcibly thrust in between *certior* and its own ablative which ought to follow it closely), and that before *aula* in the nominative *aulâ* in the ablative is to be supplied, seems to me impossible, unless indeed the schoolboy theory be correct that a Latin sentence is a sort of puzzle in which all the words have been shaken up and jumbled together in order that he may exercise his ingenuity in rearranging them in some order where they will make sense.

34. **regum**] Either actual 'kings,' or, as frequently in Horace, 'great men.'

satelles Orci] No doubt Horace is thinking of Charon, but the peculiar form of the expression 'attendant,' or rather 'sentinel of Orcus' is to be noticed. Throughout the palace (*aula*) which the rich man is preparing is compared with the place (*Orcus*) that is prepared for him; he has his 'guards' (*satellites*), 'attendants,' and so has the grave, a grim and incorruptible one (*satelles Orci*).

35. **callidum Promethea**] 'Notwithstanding his cunning.' For this account of Prometheus, see 13. 37 n.

36. **auro captus**] Cf. Od. 3. 16. 9, *aurum per medios ire satellites... amat*, a passage which shews what force is to be given to '*satelles*' here.

hic] Both Orelli and Wickham say 'not Charon but Orcus,' for, they urge, the next lines, and especially the word '*vocatus*,' cannot refer to Charon. But in the first place, to make '*hic*' not refer to the main nominative of the preceding sentence, but to a merely qualitative word such as '*Orci*,' especially when the last words of the sentence are '*auro captus*' in agreement with '*satelles*,' is to violate the first principles of speech. If a schoolboy were to say, 'The Head-Master's butler wouldn't let me out though well tipped. He is a beast,' according to this theory the 'He' would refer to the Head-master. Secondly, those who say that l. 40 could not be used of Charon, forget that Horace, though no doubt thinking of Charon, has only spoken of '*satelles Orci*,' and surely it is the part of a *satelles* when summoned (*vocatus*) to hearken (*audire*, ὑπακούειν). Cf. too '*coercet*,' which is accurately used of a 'guard' or 'sentinel.'

37. **Tantali genus**] i. e. men like Tantalus, and therefore such men as the rich man of ll. 16—28. From the nature of his punishment it is clear that Tantalus was taken as a type of greedy and grasping characters.

38. **hic levare...**] 'He too when summoned—aye and unsummoned—to relieve the poor man whose trials are over, obeys.'

To those who will compare the two I think there will appear an interesting parallelism between this Ode and the parable of Dives and Lazarus, St Luke, ch. 16.

ODE XIX.

'I have seen Bacchus and all his train: I am still almost delirious with fear. Spare me however, mighty god, and drive me not to frenzy, for it is my poetic privilege to tell of all thy glories.'

The Ode is apparently an attempt to imitate a Greek dithyramb (διθύραμβος), or lyric song in honour of Dionysus.

1. **Bacchum**] Before beginning this Ode it is advisable to read the article on Dionysus in the Class. Dict.

in remotis rupibus] his favourite haunts. Cf. Soph. O. T. *ὁ Βακχεῖος θεὸς ναίων ἐπ' ἄκρων ὀρέων.*

carmina] 'hymns' connected with his worship.

4. **acutas**] either 'peaked,' 'sharp-pointed,' as they were always represented, or—which I prefer considering the emphatic position of the adjective, and the fact that it then matches '*discentes*'—'pricked up,' i.e. to listen.

5. **euoe**] a representation in Latin letters of the Greek *εὐοῖ* a shout used in the festivals of Dionysus.

6. **pleno Bacchi pectore**] 'my heart being filled with (i.e. inspired by) his divinity,' cf. Od. 3. 25. 1, *quo me, Bacche, rapis tui plenum?*

turbidum laetatur] 'tumultuously rejoices,' see 12. 14 n.

7. **parce**] Why he should spare, is explained by the words '*gravi metuende thyrso*,' for the stroke of the thyrsus caused a frenzy bordering on madness.

8. **thyrsus**=*θύρσος* 'a wand wreathed in ivy and vine leaves and with a pine cone at the top.'

9. **Thyiadas**] *Θυιάδας* (from *θύω*) the female followers of the God.

10. **vinique fontem...**] These are all the miraculous gifts of the God. The description is probably taken from the Bacchae of Euripides, l. 704; 'wine' 'milk' and 'honey' are all well-known types of plenty and abundance, cf. Exod. 3. 8 'a good land and a large...a land flowing with milk and honey.'

11. **truncis cavis**] Bees often hive in hollow trees, cf. Virg. Georg. 2. 453; here however a miraculous supply is spoken of, such as in Virg. Ecl. 4. 30 is destined to mark the golden age '*et durae quercus sudabant roscida mella.*'

12. **iterare**] not 'to tell of more than once,' but to 'represent' (i.e. present, or make present once more) in language what has been previously seen with the eyes.

13. **beatae...**] see Class. Dict. s. v. Ariadne. *beatae*='deified.' '*honorem*'='mark' or 'token of dignity' i. e., the queenly

crown which was given her by Dionysus on their marriage and which became the constellation *Corona*, cf. Virg. Georg. 1. 222.

14. **Penthei**] From the Greek Πένθευς comes the Latin *Pentheus* which is then treated as a trisyllabic word and so declined.

16. **Thracis**] a Greek adj. Θρᾷξ, Θρᾳκός = Thrax, Thracis. For Pentheus and Lycurgus, see Class. Dict.

17. **flectis amnes**] During his Indian travels Dionysus crossed the Orontes and Hydaspes which afforded a passage on dry ground when touched by his thyrsus. The same happened with regard to the Red Sea (*mare barbarum*). '*flectis*' applied both to the rivers and the sea probably meaning 'dost make yield to thy sway.' '*barbarum*' = 'foreign' see 4. 9. n.

18. **uvidus**] lit. 'moist,' cf. Gk. βεβρεγμένος. In all languages there are many conventional phrases and words used to express the condition of being drunk.

19. **nodo coerces viperino**] 'dost confine in a knot of serpents,' i.e. Bacchus binds up their hair with serpents to amuse himself.

20. **Bistonidum**] 'The women of the Bistones:' it is Greek feminine adjective. The Bistones were a tribe in Thrace.

sine fraude = 'without harm' 'unharmed.' The use of *fraus* in this sense is chiefly found in legal documents (cf. SE FRAUDE in the XII Tab.) and is somewhat antiquated.

A Bacchante with snake-bound hair and thyrsus is represented in Smith's Class. Dict.

21. **tu cum...**] Horace also describes the battle of the Giants at length Od. 3. 4. 48. For it see Class. Dict. s.v. Gigantes. '*parentis regna*' = 'the realms of the great Father' i.e. heaven the abode of Juppiter. '*per arduum*' = 'through the steep sky:' Virgil Georg. 1. 281 describes how they attempted this by piling mountains upon one another, Horace purposely uses a vague phrase.

23. **Rhoetum**] one of the giants. '*leonis*' because Bacchus assumed this form during the fray; he had also assumed it when taken prisoner by Tyrrhenian pirates.

25. **quamquam...**] The construction is *quamquam, choreis et jocis ludoque aptior dictus, pugnae non sat idoneus fere-*

baris. '*non sat idoneus*' = 'not sufficiently well suited,' i. e., by the figure called litotes, 'very ill-suited,' cf. *non leni* l. 15.

27. **sed idem**] 'but yet;' for *idem* used where opposite qualities are represented as existing in the same individual, see 10. 16 n. Here the meaning is 'but thou the same person who usedst to be considered good for nothing but fun, &c.'

28. **pacis eras mediusque belli**] 'thou didst take thy part in peace and war alike;' i. e. Dionysus notwithstanding what was said of him shewed that though he enjoyed peace he was equally ready for war.

As regards the position of *que* here and l. 32, Orelli well remarks that the phrase, if expressed fully, would be *pacis eras medius mediusque belli*, but that one *medius* being naturally omitted for brevity the phrase is left as in the text. No doubt too convenience as regards scansion has a great influence in poetry on the position which '*que*' is allowed to assume.

29. **aureo cornu decorum**] The horn is a very ancient symbol of strength, vigour, plenty and fertility. The god of wine 'that strengthens man's heart' is represented with them: Ovid. A. A. 1. 1. 239 says that under the influence of wine '*pauper cornua sumit;*' cf. too Od. 3. 21. 18, '*tu* (i.e. Bacchus) ...*addis cornua pauperi,*' and also for the use of the word 'horn' Samuel 1. 2. 1 'my horn is exalted in the Lord.'

30. **leniter atterens caudam**] any schoolboy will understand this phrase on which most editors comment carefully.

31. **recedentis**] to be taken with '*pedes*' and '*crura*' = 'of you retreating,' 'as you retreated.' The god had gone to Hades to bring back his mother Semele.

trilingui ore] The expression must not be examined too closely: *os trilingue* ought to mean 'a mouth with three tongues,' here it is = 'the tongue of each of his three mouths.'

ODE XX.

'I, Maecenas, shall never die but shall be changed into a swan the music of whose note shall be heard throughout the world; therefore let none mourn over my cenotaph.'

The Ode is completely conventional and unnatural: Horace concludes Bk. 3 with an ode which also expresses his hope of an immortality of fame, but which affords an admirable contrast to this in force and power.

Wickham says the Ode may be described as an amplification of Ennius' Epitaph on himself:

> 'Nemo me lacrumis decoret, nec fanera fletu
> Faxit. Cur? volito vivus per ora virum.'

No doubt the same thought underlies both the epitaph and the Ode, but it would be impossible to point out more vividly, than is done by bringing them together, the contrast between what is genuine and what is fantastic in poetry.

1. **non usitata...**] 'On no ordinary or faltering pinions will I sweep a bard of double shape through the bright upper air.'

'*non usitata:*' so in the 1st Ode of the next book l. 2 he speaks of his writings as '*carmina non prius audita,*' partly meaning that lyric poetry had not been attempted in Latin by any before him, partly that the quality of his poetry was of no common stamp.

2. **liquidum aethera**: the epithet *liquidus* is applied to either *aer* or *aether,* either with reference to its being 'translucent' like water, or 'yielding' like all fluids (cf. in this case Milton's phrase 'the buxom air,' where 'buxom,' the German 'beugsam,' means 'yielding').

4. **invidiaque maior**] 'and soaring high above envy.'

5. **pauperum sanguis parentum**] 'the offspring of lowly parents.' The phrase is employed in close connection with the word '*invidia*' in l. 4: Horace was the son of a freedman (*libertinus*), and the meanness of his birth was a favourite subject for the sneers of those who were jealous (*invidi*) of his social and poetical success (cf. Sat. 1. 6. 46). He here adopts the very words in which they had sneered at him in order to make the glory which he was destined to attain greater, by contrast with the position from which he had started.

6. **quem vocas dilecte Maecenas**] These words may be taken in two ways—(1) 'Whom thou, O Maecenas, dost call Dear friend;' (2) 'Whom thou, O dear Maecenas, dost call' or 'summon.' The objection to the first method is the separation of the vocative '*dilecte*' from the vocative '*Maecenas*,' which is to my mind impossible, at any rate if the ordinary laws of language are to be respected. Moreover elsewhere Horace has such phrases as *care Maecenas* Od. 1. 20. 5, *candide Maecenas* Epod. 14. 5, which prove that he would naturally have used such a phrase as '*dilecte Maecenas*.' Besides it is extremely doubtful whether '*vocas dilecte*' could even by itself mean 'thou callest Dear friend:' it would certainly be questionable Latin.

The second translation is natural and, I think, necessary, but obscure. Orelli would explain '*vocas*' as='dost summon,' i.e. to thy house, company, or the like, but this seems mean and matter of fact in the very middle of such a rhapsody. Personally I am strongly in favour of giving to '*vocas*' a much wider and larger sense,='dost summon,' i.e. to poetic endeavour, to the hope of glory and immortality. So taken it gives excellent sense, and the behaviour of Maecenas is forcibly contrasted with that of Horace's detractors—'I, whom many sneer at as lowborn, yes I, whom thy voice (*vox*, *voco*) on the contrary, beloved Maecenas, ever urges forward, shall never encounter death.' So too Archdeacon Wrangham (v. Translations of Horace, selected by C. W. F. Cooper):

> 'Not I, from humble lineage sprung,
> Not I, dear Patron, whom thy tongue
> Summons to fame, will fear to die
> Or bound by Styx's fetters lie.'

7. **obibo**] sc. *diem supremum*='I shall die.'

9. **iam iam...**] He here speaks as though he felt his metamorphosis already beginning.

residunt cruribus] 'settles down on my ankles.' *sido* and its compounds (as distinguished from *sedeo*) always express a *slow* and *gradual* process of coming into a position of rest.

11. **leves**] Notice the quantity.

13. **Daedaleo ocior**] The hiatus is to be noticed. The poets frequently affect this license in lines where proper names or adjectives derived from them occur. Cf. Verg. Ecl. 2. 24, *in*

Actaeō Ăracyntho; Ovid Her. 9. 87, *cupressiferō Ĕrymantho.* Orelli gives a long list of instances.

Wickham reads '*notior*' with two MSS.

Icarus (see Class. Dict.) is rather an unfortunate type of soaring humanity for Horace to have selected, but indeed in considering passages of this nature a too strict examination of all the allusions is only foolish: the writer merely accumulates a quantity of sonorous and somewhat vague proper names, and trusts that they will have pretty much the same effect on the reader that an old lady once confessed to having experienced from 'that blessed word Mesopotamia' in an otherwise unintelligible sermon.

Anyone who examines ll. 13—20 will at once see how purely mechanical they are: any tolerable verse-writer could manufacture them, and similar ones are to be met with in all Prize Odes.

The whole Ode, like several in this Book, clearly bears the stamp of having been written carelessly or before Horace's powers had reached maturity.

15. **canorus ales**] i.e. a swan. Cf. Od. 4. 3. 19, *O mutis quoque piscibus | donatura cycni, si libeat, sonum.*

For an account of the song of the dying swan (about which naturalists are silent) see Tennyson's The Dying Swan, and cf. the well-known epigram:

> 'Swans sing before they die, 'twere no bad thing
> Should certain people die before they sing.'

17. **dissimulat**] 'endeavours to hide.'

19. **noscent**] 'shall learn.' *nosco* is an inceptive verb like the Gk. γιγνώσκω; hence the perfect *novi* (and in Gk. ἔγνωκα) = 'I have learnt,' i.e. 'I know.'

peritus] 'learned.' Orelli considers that the word is used proleptically, 'Me the Spaniard shall study when he becomes learned:' this explanation is however, to say the least, curious; if it is the right one, it would be possible to apply the adjective 'learned' to the lowest boy in the lowest form of a school, and Horace might have said correctly, 'me the learned boy at the bottom of the school shall study.'

Considering the fact that during the succeeding century Spain produced many writers of great eminence, e.g. the two

Senecas, Lucan, and Martial, I cannot think it quite impossible that at this time the Spaniards may have been noted for literary zeal, and that Horace may be using the adjective with strict accuracy.

20. **Rhodanique potor**] a periphrasis for 'dwellers by the Rhone.' Cf. Hom. Il. 2. 825, *πίνοντες ὕδωρ μέλαν Αἰσήποιο*, and Od. 4. 15. 21, *qui Danubium bibunt.*

21. **inani**] so too '*supervacuos*' l. 24, because Horace will still survive, i. e. his fame will. How there could be a '*funus*' at all it is difficult to see, as his body had been changed into that of a swan at the beginning of the Ode: here however he seems to speak as if his spirit only had taken flight, leaving its tenement of clay behind it, over which his friends, thinking it to be Horace, will perform funeral rites, 'empty' rites however, because the real Horace will be still alive and immortal.

It is idle to attempt to explain the discrepancy: conventional poetry and conventional painting evade the ordinary rules of criticism and common sense, sometimes with success, usually without.

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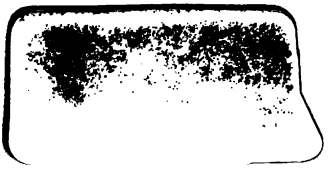
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